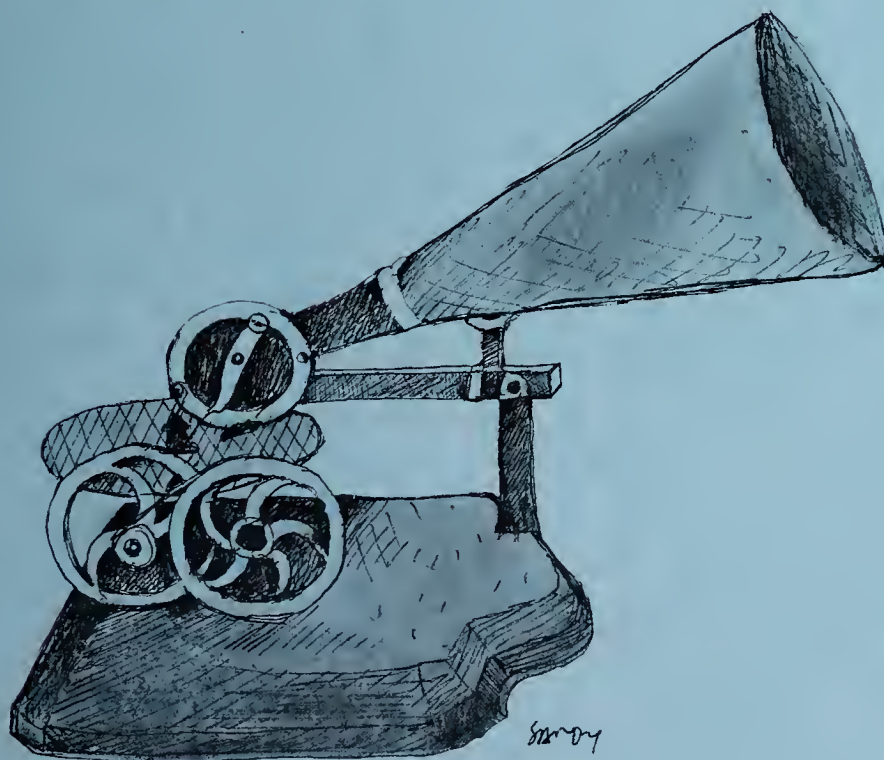


JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



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THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles, originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS TO THE EDITOR

To the Editor:

. . . I gather from a recent letter from Dave Evans that the latest Quarterly outlines your plans regarding a hillbilly discography . . . I wonder if you have read of similar plans in this country? There was an advertisement in a Vintage Jazz Mart not so long ago, and I mentioned the project in my Blues Unlimited column in June 1969 (Blues Unlimited 63/18). It would obviously be stupid to commence work over here if the JEMF are doing so from their superior resources. . . . The difficulty is that it may be felt that a semi-perfect discography, made available in circa 1971/2, is preferable to an absolutely perfect JEMF one that may not get out for years and years. (Forgive me if this misrepresents your plans.) There is possibly a renaissance of interest in old time music taking place over here, and a discography would cater for, and boost, this very efficiently--as long as it appears quite soon. It might be worth--for instance--doing a discography that covered only the Columbia, Okeh, Brunswick and Victor material, because this part of the work is relatively easy to document. . . . I must say that one great advantage the English project has lies in the possibility that Brian Rust will publish it. His layout-system--as exemplified in Blues & Gospel Records, and followed more or less exactly in the second edition of that work--is so much better, in my opinion, than your own--in, e.g. the Maconography--that I should feel temperamentally warmer to any book arranged in his way. . . . I find the "Record Release/Master Cross Reference" lists, as in the Stoneman discography, a great waste of space, and should strongly advocate their omission in any full-scale work. I have read Earle's defence of this innovation in a review, but I can't recall ever finding the same problem when using Blues & Gospel Records--which I do a great deal--and I think the business of consulting, and remembering, sections of these cross-reference charts takes far longer than simply going through the individual's discography with a single numerical in your mind. To go back to the layout--your Macon discography begins each section with date--which is reasonable--and company name--which is evident from the issues anyway! What is important, surely, is an exact personnel description, to apply to each side; and this can be given, using abbreviations like vcl., gtr., etc., in less than half the space you occupy. The session of 14 April 1926 (JEMFQ #14, p. 52) has a preface of over three lines describing personnel, which could have been cut to much less. For a start, the place for McGee's solo performances (those marked -1, -2) is not in a Macon listing but in his own, SAM McGEE, section.

Forgive me if these observations sound irritable, but if there is anything that annoys me it is a sloppily and--more important--uneconomically laid-out discography. . . . I think, myself, that Godrich & Dixon have set a style--originating, of course, with Rust--that no subsequent discography is likely to better, so the thing to do is follow it as far as you can.

My very best wishes to you and the JEMF, as always.

Tony Russell
4 Stadium St.,
London, S.W. 10
Feb. 8, 1970

FOLKLORE: A SUB-DISCIPLINE OF MEDIA STUDIES?¹

Folklorists traditionally have been concerned with a wide range of materials as well as with a variety of approaches to the subject matter. Studies have focussed on text as well as style and form as well as function. But central to much of folklore scholarship has been an interest in folk process. Folk process when applied to an individual item becomes a case study; folk process when applied to several items of any genre leads to broader generalizations about the nature of the folk process itself. In this paper I shall focus upon questions involving folk process in an attempt to see how folklore studies might move into the twentieth century.

Folklore scholarship dealing with folk process traditionally focussed on older items that have been handed down for some time. The emphasis has been on items that have been transmitted in the simplest way: by word of mouth for verbal folklore. Generally, folklorists have tended to avoid items that can be demonstrated to have non-folk origin. Also they have shied away from items that have case histories in which simple folk transmission has taken a secondary role to more complex forms of transmission. But this insistence on folk origin and folk transmission has caused the discipline many problems and promises many more.

In the area of folksong, it has long been tacitly recognized that we cannot insist upon an unhindered oral tradition. In this century, folksong--at least in the English speaking world--has been heavily influenced by numerous devices of mass media, such as phonograph, radio, and television. To ignore these influences is to ignore the development of most folksongs in the twentieth century. In an earlier period, the same kind of influence was felt from print. Once we commit ourselves to study the process of traditional items, we must inevitably come to terms with the role of mass media in the transmission of these items if we are to deal with such material in a highly industrialized complex society.

Let us illustrate this point briefly by reference to the native American ballad, "The Wreck of the Old Ninety-Seven" (Laws G2). In addition to the historical data dealing with a wreck that occurred on September 27, 1903 at White Oak Mountain, just north of Danville, Virginia, we must also delve in great detail into the annals of the commercial music industry. Dispute over the authorship of this ballad eventually led to an appeal to the Supreme Court. So to study properly the process involved in this ballad we will be called upon to go far from what we have conventionally defined as our field. We must refer to court records and corporate files as well as the more conventional folklore data. To evaluate this data, we will require an understanding of the business practices of the music industry in the 1920's. To account for the popularity of the ballad across the United States we will be forced

to consider the marketing practices of the companies which offered recordings of the ballad. Where were sales concentrated? How do the recovered texts and tunes of the ballad relate to the numerous commercial recordings? By delving into company histories and trying to fully understand the corporate structure of the music industry, we might be able more fully to answer such questions. We will also be forced to examine broadcasting policies of radio stations. Did stations play the recordings of the ballad? Were live performances frequent? These kinds of questions will be dealt with only through extensive interviews and examinations of station histories and broadcasting regulations.

Folklorists concerned with the dynamics of folk process have always tried to learn as much as they could about the transmission of folklore. As print became a real factor in folklore, the folklorist enlarged his model to take this into account. Now he is being called upon once again to enlarge his model, but the new dimension is a good deal more complex than the old. Folklore in a highly industrialized society is seldom a simple word-of-mouth transmission. Increasingly there is an intermediary between the transmitter and receiver of folklore that must be taken into account. In the simple model of person-to-person transmission, the major factors were the attitudes and tastes of both the transmitter and receiver. A folktale that gained currency obviously said something of interest to both teller and listener. In a traditional setting, balladry could be analyzed in terms of the aesthetics of the performer and the aesthetics of the audience. But with the introduction of the mass media into the process, whole new dimensions must be taken into account. Now, for the first time, we have an intermediary level between transmitter and receiver of folklore: namely the mass media industry.

In order to understand this more complex model, we must devote a good deal of attention to this intermediary level for it will inevitably have a strong influence upon the material. In a sense the industry serves as a filter and ultimately determines what is offered and the style of presentation. As an example of this influence, we can look briefly at the change that took place when commercial recording became a factor in traditional music. In the days before recorded traditional performances, a musician developed his aesthetics in terms of a first person audience. He made music that both satisfied himself and pleased his audience. The best musicians were rewarded by eager listeners. We can begin to see the traditional performer's aesthetics in relation to the aesthetics of his audience. If there were not some agreement, his success as a musician would be slight. His regional style was also the predominant musical style to which the audience had been exposed. But with the introduction of a sound recording as an intermediary factor, the entire model changed. Suddenly the musician had no relationship to his audience other than sales figures. There was little or no feedback. It was virtually impossible for him to perceive his audience's aesthetic response. He did not even know whether a customer bought the record for the first or the second side. Furthermore the widespread mass audience represented a diversity of aesthetics

about which the musician could know little because his training had been in the single aesthetic of a region. In addition to these changes, the musician's emphasis shifted from pleasing the small audience to trying to anticipate what the recording executives wanted. In effect, the audience became the record company rather than an expanded listening public. So in order to understand the nature of the filtering process which the industry provided, we must understand the factors that were guiding the industry in its choice of material. More often than not these forces were stated in business rather than aesthetic terms. We are just now beginning to recognize that the formal corporate structure of a mass media industry has a strong influence upon the output provided. For example, in the United States a major record company cannot afford to release a record with limited appeal because there are so many distributors that the required inventory might exceed anticipated sales. In Japan, on the other hand, affiliate companies can afford to release relatively obscure material with a limited market because there are so few distributors throughout the country that a large initial inventory is not required.²

With such pressures--of which we know far too little--operating within the mass media industries, we must be aware that the nature of folklore is going to be increasingly shaped by those industries. It is clear to anyone working with traditional music that rural music today is being strongly influenced by commercial country and popular music. Older styles are dying out to be replaced by more contemporary styles learned from radio, phonograph, television and personal appearances of professional entertainers. Like it or not, traditional music is being heavily influenced by a new brand of music being presented to a mass audience. Regional styles are being supplanted by a national and even international style. The folklorist interested in folk process has no choice but to become more familiar with the inner workings of the media industries if he hopes to understand the dynamics of change.

While the process of transmission is much more complex when we deal with mass media rather than person-to-person transmission, there are great similarities between the two. The folk process is essentially the same in either case. Although the complexity of the situation is in sharp contrast to the simpler person-to-person transmission, we can perhaps begin to find answers to many of the questions about folk process that have until now eluded us. When we examine traditions that are born, transmitted and developed through the aid of mass media, we have in many ways a laboratory condition. The rate of change is much greater when mass media are involved. While we try to build up enough good case studies of traditional materials, we generally lack adequate data to begin to make valid generalizations.

In folk process studies involving media, we can often get more details to help us draw conclusions and furthermore we can see traditions throughout their entire life cycle. Joke cycles, for instance, which begin on a person-to-person level are from time to time picked up by television and given a wider audience as well as an expanded

currency on the folk level. After the cycles run their course in a matter of weeks, months, or television seasons they will drop from popular currency. With enough adequate case studies of these kinds of cycles we can hope to begin to make valid generalizations. With these conclusions we can then begin to examine some of the traditional person-to-person case studies and look for expanded generalizations. Not only will we gain additional insight about the folk process, but we will also see clearly the role of media in shaping tradition. It is precisely the contrast between traditional folk process studies and the more complex media folk process studies that will give us insight into the role of mass media not only in folklore, but in society in general.

Admittedly the model for studying folk process when mass media are involved is a good deal more complex than in the case of person-to-person folk process. If we master the more complex model, then we can regard conventional folk process as merely a special case of media process studies: that in which there is no intermediary between transmitter and receiver.

The folklorist is in a unique position to make a special contribution to media studies and at the same time broaden his own horizons. The processes involved in media transmission and in the transmission of folklore are so similar that the folklorist can begin to make comments upon a continuum of processes ranging from the simple person-to-person transmission of traditional folklore to the highly complex passing of material from business firm to business firm without its ever filtering down to a popular level of participation. Between these two extremes lie a wide variety of different combinations. With the insight the folklorist has gained through a long history of detailed folk process studies, he is now prepared to begin to expand his model to include the newer more complex forms. He will undoubtedly add new insight to media studies and at the same time prepare himself to deal with the reality that folklore is indeed influenced by mass media of communication.

FOOTNOTES

1. An earlier version of this paper was read on April 19, 1969, at the seventeenth annual meetings of the California Folklore Society held at Northridge, California.
2. See my "Folksong on Records" in Western Folklore, Vol. XXVII (1968), pp. 224-228.

--March 1970
University of Calif.,
Los Angeles

The page below is reproduced in full size from the Brunswick Record Catalog of 1923. The title page states that "This catalog lists all selections released up to and including January 1923."



2344	Rufenreddy.....	Fox Trot Piano Solo.....	Henry Lange	10	.75	Ru
	Pianoilage.....	Fox Trot Piano Solo.....	Henry Lange			
RUSSIAN RECORDS—See "Nina Koshetz"—"Ukrainian National Chorus "						
10022	Rustle of Spring (Sinding).....	Pianoforte Solo.....	Leopold Godowsky	10	1.00	
2029	Sabre and Spurs March (Sousa).....		Brunswick Military Band	10	.75	
	Up the Street March (Morse).....		Brunswick Military Band			
SACRED HARP SINGERS						
5147	Antioch, L.M.	5150	New Britain, C.M.			
5150	Canaan's Land, C.M.D.	5146	Penick, C. M.			
5146	Christian Warfare, The	5151	Pleyel's Hymn, C.M.			
5147	Easter Anthem	5151	Soft Music			
SACRED RECORDS						
5017	Abide With Me	13055	Elijah (Then Shall the Righteous Shine Forth)			
5033	Adeste Fideles					
5017	Almost Persuaded	5057	Gospel Train			
5135	Angels Ever Bright and Fair	5082	Great Awakening, The			
2149	Angels from the Realms of Glory	2148	Hark! The Herald Angels Sing			
5022	Angel's Serenade		Holy Night			
5147	Antioch, L. M.	10045	Holy Night			
30003	Ave Maria (Schubert-Wilhelmj)	2266	In The Garden			
5006	Beautiful Isle of Somewhere	2148	It Came Upon the Midnight Clear			
13007	Bells of St. Mary's					
5174	Birthday of A King	30015	Jahrzeit			
5042	Brighten the Corner Where You Are	5033	Joy to the World			
		5134	Just That One Hour			
5150	Canaan's Land, C.M.D.	2266	Just Outside The Door			
5039	Christ Arose	13002	Lord is My Light, The			
13002	Christ in Flanders	5009	Memories of Galilee			
5146	Christian Warfare, The	5165	Messiah (He Shall Feed His Flock)			
5001	Church in the Wildwood	5150	New Britain, C.M.			
2334	Collection of Hymns (Bell Orchestra)	5000	Oh Dry Those Tears			
2334	Collection of Hymns (Brass Choir, Bell Orchestra)	5006	One Sweetly Solemn Thought			
5039	Come Thou Almighty King	5081	Onward Christian Soldiers			
5057	Drifting Down					
5147	Easter Anthem	5146	Penick, C.M.			
30006	Eili, Eili	5151	Pleyel's Hymn, C.M.			
13055	Elijah (If With All Your Hearts)	25013	Rachem (Mercy)			
5165	Elijah (Oh Rest The Lord)					

Records by the Sacred Harp Singers are listed separately as well as under the general heading of Sacred Records, along with semi-classical and concert hall performances of religious songs and also Yiddish and Hebrew religious numbers.

78 RPM RECORDINGS OF SACRED HARP SONGS: PRELIMINARY NOTES
CONTRIBUTING TOWARDS A NUMERICAL CHECK LIST

By Harlan Daniel

The commercial recording companies of the 1920s were unencumbered by the benighted dogmatism that prevented the academic world from exploring the traditions of the rural south with greater profundity.¹ In 1922, ten years before George Pullen Jackson brought Sacred Harp to the attention of folklorists, Brunswick not only recorded Sacred Harp singers but was sufficiently cognizant of the archaic interest of the four shaped notes to assume the extra expense of printing them on the record label.²

The following check list is probably far from complete. With the important exceptions of recent research by Joe D. Boyd and Archie Green, little has been done to scrutinize commercial recordings of sacred music. We do know that James D. Vaughan, the leading publisher of seven-shaped-note song books for the first quarter of the 20th century, sold records pressed by The Starr Piano Company on his own Vaughan label as early as July 1922. Vaughan was assuredly acquainted with Sacred Harp singers. O. A. Parris, one of the editors of the 1936 revision of The Sacred Harp, wrote many songs for Vaughan. The largest Sacred Harp singing in Tennessee is a two-day affair conducted on the first weekend of July in Lawrenceburg where Vaughan had his headquarters. There is no evidence that Vaughan recorded any of his Sacred Harp singing neighbors but until a complete discography for the Vaughan label is compiled such a possibility should not be ruled out.

The last records released on the Gennett label were private pressings which Rev. Edward Boone sold locally.³ The recordings of Allison's and Dye's Sacred Harp Singers were probably sold to a local market also and until more research is done we should not dismiss the chance that they sometimes carried a local label.

The musically untrained mountaineer was a myth created by minstrel show and vaudeville performers who sought to ridicule, and was perpetuated by patronizing folklorist and pseudo-folksingers. From the time of the Civil War until the invasion of television few rural southerners escaped the influence of the teacher of shaped note singing schools. Those who did not attend singing schools were influenced in church by the vocal styles of those who did. Folklorists tend to exaggerate the musical isolation of the rural southerner partly because his avenues of communication fall outside the standards of the folklorist whose primary concern is popular antiquities.

There has always been a great deal of intercourse between Sacred Harp singers and adherents of 7 shaped notes. A typical example is John Marion Dye, leader of DYE'S SACRED HARP SINGERS (Gennett), who played piano for RILEY'S QUARTETTE on Paramount. RILEY'S QUARTETTE, whose records were released on Broadway as REX QUARTETTE and REED QUARTETTE, sang gospel hymns and modern singing

convention songs from 7 shaped books. Songs composed by Dye were featured in 7 shaped books from the days of A. J. SHOWALTER (1902) to the STAMPS QUARTET (1947) as well as in the 1936 revision of The Sacred Harp. Indicative of the wide range of Dye's connections is the name he gave his son, HOMER SHOWALTER DYE.

Although camp meeting songsters retained many of the standard English hymns of Watts, Wesley, etc., the important social function of the camp meeting as an antidote for cabin fever disenthralled them from doleful tunes. The isolated homesteader's exhilaration in a rare relief from his loneliness effectuated the appendage of cheerful choruses. The same preacher who preached to the southern whites preached to the slaves⁴ who, having less access to printed hymn books and owing less allegiance to Watts, Wesley and others, often forgot the English hymn and constructed their own song around the chorus.⁵

The contributions of the SACRED HARP to modern southern hymnody are emphasized by the incident of The NEW BAPTIST HYMNAL which was jointly produced in 1926 by the Southern and Northern Baptist Conventions. The northern (Philadelphia) edition used the tune "Warwick" for AMAZING GRACE and "Adeste Fidelis" for HOW FIRM A FOUNDATION; however, in the southern (Nashville) edition "New Britain" (1844 SACRED HARP p. 45) was substituted for "Warwick" and "Bellevue" (1844 SACRED HARP p. 72) was added for HOW FIRM A FOUNDATION.

Selections in The SACRED HARP as well as most 19th century hymn books are listed by the name of their tune. Hymn tunes are often christianed in an arbitrary manner. One tune will frequently have several titles as does 1844 SACRED HARP p. 45 which is afflicted with the names "Amazing Grace," "Harmony Grove," "New Britain," "Redemption," "Solon," and "Symphony."⁶ First lines of hymns are also listed in the following check list for the sake of simplicity. I have relied upon The SACRED HARP for first lines in several cases where I do not have the record.

The format for the check list is as follows. Each group of entries is preceded by a heading that gives artist credits and date and location of recording (in parentheses). Each entry consists of two lines. The first lists (1) record label, (2) release number, (3) master number (in parentheses); (4) title, (5) other data (if any) shown on label, (6) composer, (7) edition and (8) page number of the Sacred Harp in which the song appears. The second line lists (1) the first line of the hymn, (2) date of composition, (3) author's name, (4) year of birth and (5) year of death of author. The supplementary data following the title consists either of the abbreviation "C.M." (Common Meter) or "L.M." (Long Meter).

CHECK LIST BY ARTIST IN APPROXIMATE CHRONOLOGICAL ORDER:

THE ORIGINAL SACRED HARP CHOIR⁷..... Fall, 1922

Brunswick 5146-A (8358) PENICK C. M. M. Sikes 1859 SH 387
While traveling through the world below ? M. Sikes ?-?

Brunswick 5146-B (8359) THE CHRISTIAN WARFARE 1844 SH 179

Brunswick 5147-A (8365) EASTER ANTHEM Wm. Billings 1844 SH 235
(1748-1800)

The Lord is ris'n indeed ? Young from Night Thoughts, 4th Night

Brunswick 5147-B (8364) ANTIOCH L.M. F. C. Wood 1850 SH 277
I know that my Redeemer lives 1775 Samuel Medley 1738-1799

Brunswick 5150 (8148) NEW BRITAIN C.M. attrib. Wm. Walker 1844 SH 45
Amazing grace (how sweet the sound) 1779 John Newton 1725-1807

Brunswick 5150 (8402) CANAAN'S LAND C.M.D. E.J. King 1844 SH 101
Oh for a breeze of heavenly love ?? 1830 Wm. Hiley Bathurst 1796-1877

Brunswick 5151 () SOFT MUSIC B. F. White 1850 SH 323
Soft, soft music is stealing 1850 B.F. White 1800-1879

Brunswick 5151 () PLEYEL'S HYMN C.M. Ignace J. Pleyel 1850 SH 317
Sinner art thou still secure? 1779 John Newton 1725-1807

GEORGIA SACRED HARP QUARTETTE 1924

Okeh 40195 () WONDROUS LOVE 1844 SH 159
What wondrous love is this? Oh my soul! Oh my soul!

Okeh 40195 () WINDHAM⁸ Daniel Read 1844 SH 38

GEORGE LONG AND HIS SINGERS March 1, 1927 (Memphis, Tenn.)

Victor 20567-A (37970-2) WHAT SHALL OUR ANSWER BE? D.E. Dorton
When we in the judgment stand ? Eden Reeder Latta 1839-?

Victor 20567-B (37972-2) I'M GOING HOME TO DIE NO MORE Homer F. Morris
On Jordan's stormy banks I stand 1787 Samuel Stennett 1727-1795

J.T. ALLISON'S SACRED HARP SINGERS..Aug. 10, 1927 (Birmingham, Ala.)

Gennett 6255 (GEX-787A) I'M A LONG TIME TRAVELING AWAY FROM HOME Dumas
Ye fleeting charms of earth, farewell 1760 Anne Steele 1716-1778

Gennett 6255 (GEX-786A) I BELONG TO THIS BAND---HALLELUJAH
Farewell vain world I'm going home 1664 Samuel Crossman 1623-1683

ALABAMA SACRED HARP SINGERS Apr. 16, 1928 (Atlanta, Ga.)

Columbia 15274-D (W-146092) PRESENT JOYS
We praise the Lord of Heaven and earth

Columbia 15274-D (W-146091) ROCKY ROAD
I've a father on the road

J.T. ALLISON'S SACRED HARP SINGERS ...May 7, 1928 (Richmond, Ind.)

- Gennett 6428 (GE-13774) HEAVEN'S MY HOME J.S. Terry
Come all my dear brethren ? Dr. R.H. Davis ?-?
- Gennett 6428 (GE-13772A) BOUND FOR CANAAN D.J. King 1844 SH 82
Oh when shall I see Jesus (circa 1807) Rev. John Leland 1754-1841
- Gennett 6499 (GE-13763) THE GOLDEN HARP
Farewell vain world I'm going home 1664 Samuel Crossman 1623-1683
- Gennett 6499 (GE-13762) SWEET CANAAN E.J. King 1844 SH 87
Oh who will come and go with me?⁹ ?? Isacc Watts 1674-1748
- Gennett 6514 (GE-13766A) HALLELUJAH 1844 SH 146
And let this feeble body fail 1759 Charles Wesley 1707-1798
- Gennett 6514 (GE-13755) THE HEAVENLY PORT Edmund Dumas 1859 SH 378
On Jordan's stormy banks I stand 1787 Samuel Stennett 1727-1795
- Gennett 6550 (GE-13757) EXHILARATION Dr. T.W. Carter 1844 SH 170
Oh may I worthy prove to see
- Gennett 6550 (GE-13756) LONG SOUGHT HOME William Bobo
Jerusalem my happy home from anonymous 8th or 9th century latin
"Urbs beata Hierusalem dicea picas visio"
translated by F.B.P. circa 1600.
arranged and sold as a broadside by Rev. David
Dickson, 17th century.
arranged as a hymn: 1801 James Boden 1757-1841
- Gennett 6564 (GE-13777) MURILLO'S LESSON 1850 SH 358
As down a lone valley with cedars o'er-spread
- Gennett 6564 (GE-13782) SHARPSBURG
?
- Gennett 6583 (GE-13759A) OLD SHIP OF ZION Thomas W. Carter 1844 SH 79
What ship is this that will take us all home c. 1800 Samuel Hauser
- Gennett 6583 (GE-13764) WEEPING PILGRIM J.P. Rees 1859 SH 417
You may tell them fathers when you see them
- Gennett 6584 (GE-13758) THE LOVED ONES E.T. Pound 1859 SH 417
Be kind to thy father for when thou were young
- Gennett 6584 (GE-13760) PRIMROSE HILL 1844 SH 43
When I can read my title clear 1707 Isacc Watts 1674-1748
- Gennett 6606 (GE-13767) ESTHER
Young ladies all attention give 1869 John S. Terry

- Gennett 6606 (GE-13761) SWEET MORNING arr. H.S. Rees 1859 SH 421
 The happy day will soon appear attr. St. Gregory the Great ? 540-604
 from latin "Primo deus coeli globum"
 trans. "The happy day will soon disclose"
 in 1706 Primer attr. John Dryden 1631-1701¹⁰
- Gennett 6622 (GE-13768A) THE MORNING TRUMPET B.F. White 1844 SH 85
 O when shall I see Jesus circa. 1807 Rev. John Leland 1754-1841
- Gennett 6622 (GE-13765) TRAVELING PILGRIM S.H. Rees 1850 SH 278
 Farewell vain world I'm going home 1664 Samuel Crossman 1623-1683
- Gennett 6639 (GE-13769B) JOURNEY HOME 1859 SH 393
 Oh who will come and go with me? ? ? Isacc Watts 1674-1748
- Gennett 6639 (GE-13770A) SWEET RIVERS 1844 SH 61
 Sweet rivers of redeeming love ? William Moore ?-?
- Gennett 6658 (GE-13779) ANTIOCH F.C. Wood 1850 SH 277
 I know that my Redeemer lives 1775 Samuel Medley 1738-1799
- Gennett 6658 (GE-13775) SWEET PROSPECT 1844 SH 65
 On Jordan's stormy banks I stand 1787 Samuel Stennett 1727-1795
- Gennett 6675 (GE-13773) JEWETT Carl Mark Von Weber
 My Jesus as thou wilt 1709 Benjamin Schmolck 1672-1737
 trans. from German "Mein Jesu wie du wilt"
 1854 Jane Laurie Borthwick 1813-1897
- Gennett 6675 (GE-13778A) PISGAH 1844 SH 58
 Jesus thou art the sinner's friend 1783 Rev. Richard Burnham 1749-1810
- Gennett 6691 (GE-13784A) NOT MADE WITH HANDS
 Christ went a building to prepare possibly from 6th century latin
 "Hoc in templo summe deus exoratus adveni"
- Gennett 6691 (GE-13783) HAPPY LAND Leonard P. Breedlove 1850 SH 354
 There is a happy land 1838 Andrew Young 1807-1889
- Gennett 6794 (GE-13781) PENICK M. Sikes 1859 SH 387
 While traveling through the world below ? M. Sikes ?-?
- Gennett 6794 (GE-13780A) WEEPING MARY J.P. Rees 1859 SH 408
 They crucified the Saviour
- DANIELS-DEASON SACRED HARP SINGERS ...Oct. 24, 1928 (Atlanta, Ga.)
- Columbia 15323-D (W-147280) PRIMROSE HILL 1844 SH 43
 When I can read my title clear 1707 Isaac Watts 1674-1748
- Columbia 15323-D (W-147281) CORONATION Oliver Holden 1844 SH 63
 All hail the power of Jesus' name 1779 Edward Perronet 1726-1792

ALABAMA SACRED HARP SINGERS, J. C. Brown & Whit Denson, Directors
Oct. 29, 1928 (Atlanta, Ga.)

Columbia 15349-D (W-147329) RELIGION IS A FORTUNE William 1850 SH 319
Oh when shall I see Jesus circa. 1807 Rev. John Leland 1754-1841

Columbia 15349-D (W-147330) CUBA H.S. Rees 1859 SH 401
Go preachers and tell it to the world ? J.A. Bolen ?-?

DENSON QUARTET ...Oct. 29, 1928 (Atlanta, Ga.)

Columbia 15526-D (W-147331) CHRISTIAN SOLDIER F. Price 1844 SH 57
Am I a soldier of the cross 1724 Isaac Watts 1674-1748

Columbia 15526-D (W-147332) I'M ON MY WAY HOME
?

DENSON'S SACRED HARP SINGERS of ARLEY, ALABAMA....circa Nov., 1928
(Birmingham, Ala.)

Brunswick 287 (Birm.788) NINETY FIFTH Colton 1844 SH 36
When I can read my title clear 1707 Isaac Watts 1674-1748

Brunswick 287 (Birm.789) THE CHRISTIAN'S HOPE 1844 SH 134
A few more days on earth to spend probably based upon the German
hymn "Nach einer Prufung kurzer Tage"
1757 Christian Furchtegott Gellert
1715-1769

Brunswick 302 (Birm.790) HAPPY SAILOR B.F. White 1859 SH 388
Come tell of your ship and what of her name 1859 B.F. White 1800-1879

Brunswick 302 (Birm.791) PROTECTION Sherman 1844 SH 187
God my supporter and my hope 1719 Isaac Watts 1674-1748

SACRED HARP SINGERS¹¹ circa. 1928

Vocalion 5273 () BLOOMING YOUTH
In the bright seasons of thy youth 1781 Thomas Blacklock 1721-1791

Vocalion 5273 () LOVER OF THE LORD
Return O wanderer return 1806 William Bengo Collyer 1782-1854

DYE'S SACRED HARP SINGERS Dec. 13-15, 1928 (Richmond, Ind.)

Gennett 6736 (GE-14580) CALVARY Reed 1850 SH 300
My thoughts that often mount the skies 1709 Isaac Watts 1674-1748

Gennett 6736 (GE-14582A) LAND OF BEULAH William B. Bradbury
My latest sun is sinking fast 1860 Rev. Jefferson Haskell 1807-?

Gennett 6764 (GE-14569A) VICTORIA Leonard P. Breedlove 1850 SH 290
 Alas and did my Saviour bleed 1707 Isaac Watts 1674-1748

Gennett 6764 (GE-14579A) BETHEL 1844 SH 27
 Oh for a closer walk with God 1769 William Cowper 1731-1800

Gennett 6779 (GE-14570A) HEAVENLY ARMOR 1844 SH 129
 And if you meet with troubles

Gennett 6779 (GE-14578) PLEYEL'S HYMN Ignace J. Pleyel 1850 SH 317
 Sinner art thou still secure 1779 John Newton 1725-1807

Gennett 6827 (GE-14567A) NEW HOSANNA H.S. Rees 1859 SH 412
 Wake O my soul and hail the morn

Gennett 6827 (GE-14572A) OLNEY Aaron Chapin 1844 SH 135
 Come thou fount of every blessing 1758 Robert Robinson 1735-1790

Gennett 6889 (GE-14568A) AMAZING GRACE attrib. Wm. Walker 1844 SH 45
 Amazing grace (how sweet the sound) 1779 John Newton 1725-1807

Gennett 6889 (GE-14574A) HOW FIRM A FOUNDATION 1844 SH 72
 How firm a foundation ye saints of the lord 1787 K _____ ?-?

CHARLES BUTT'S SACRED HARP SINGERS..Aug. 3, 1928 (Atlanta, Ga.)

Okeh 45251 (402051) LENOX Lewis Edson 1844 SH 40
 Blow ye the trumpet blow 1750 Charles Wesley 1707-1788

Okeh 45251 (402056) MURILLO'S LESSON 1850 SH 358
 As down a lone valley with cedars o'er-spread

Okeh 45252 (402052) I WOULD SEE JESUS Breedlove
 I would see Jesus in the smiles 1867 Leonard P. Breedlove

Okeh 45252 (402054) PROMISED LAND Miss M. Durham 1844 SH 128
 On Jordan's stormy banks I stand 1787 Samuel Stennett 1727-1795

OKEH ATLANTA SACRED HARP SINGERS...March 18, 1929 (Atlanta, Ga.)

Okeh 45323 (402359) PENICK M. Sikes 1859 SH 387
 While traveling through the world below circa. 1859 M. Sikes ?-?

Okeh 45323 (402360) RETURN AGAIN William L. Williams 1850 SH 335
 Saviour visit thy plantation 1779 John Newton 1725-1807

Okeh 45324 (W-402361-B) EDOM 1844 SH 200
 With songs and honours sounding loud

Okeh 45324 (W-402362-A) PARTING HAND Jeremiah Ingalls 1844 SH 62
 My Christian friends in bonds of love 1805 J. Ingalls 1764-1828

Okeh 45325 (W-402363-A) ORTONVILLE arr. B.F. White 1850 SH 283
How sweet the name of Jesus sounds 1779 John Newton 1725-1807

Okeh 45325 (W-402364-A) NINETY FIFTH Colton 1844 SH 36
When I can read my title clear 1707 Isaac Watts 1674-1748

DENSON-PARRIS SACRED HARP SINGERS ... Aug. 3, 1934 (Atlanta, Ga.)

Bluebird 5597 (82896) FILLMORE Jeremiah Ingalls
And can it be that I should gain 1738 Charles Wesley 1707-1788

Bluebird 5597 (82897) NEW BRITAIN attrib. Wm. Walker 1844 SH 45
Amazing grace (how sweet the sound) 1779 John Newton 1725-1807

Bluebird 5598 (83801) CONVERSION 1850 SH 297
When God revealed his gracious name 1719 Isaac Watts 1674-1748

Bluebird 5598 (83800) THE HEAVENLY PORT Edmund Dumas 1859 SH 378
On Jordan's stormy banks I stand 1787 Samuel Stennett 1727-1795

Bluebird 5599 (83802) BLOOMING YOUTH
In the bright seasons of thy youth 1781 Thomas Blacklock 1721-1791

Bluebird 5599 (83803) THE GOOD OLD WAY 1844 SH 213
Lift up your heads Immanuel's friends

Bluebird 5670 (83804) CALVARY Reed 1850 SH 300
My thoughts that often mount the skies 1709 Isaac Watts 1674-1748

Bluebird 5670 (83805) VAIN WORLD ADIEU
?

Bluebird 5976 (82898) RAGAN
Farewell vain world I'm going home 1664 Samuel Crossman 1623-1683

Bluebird 5976 (82899) RAYMOND
?

Bluebird 5977 (83806) MOUNT ZION 1844 SH 88
O for a thousand tongues to sing 1739 Charles Wesley 1707-1788

Bluebird 5977 (83807) THE CHRISTIAN'S HOPE 1844 SH 134
A few more days on earth to spend probably based on the German
hymn "Nach einer Prufung kurzer Tage"
1757 Christian F. Gellert 1715-1769

Bluebird 5978 (83808) SING TO ME OF HEAVEN J. Massengale 1850 SH 312
O sing to me of heaven 1848 Mary Stanley Bunce Dana Shindler
1810-1883

Bluebird 5978 (83809) CONCORD 1844 SH 111 or 1850 SH 313
With thankfulness we will adore or The men of grace have found

Bluebird 5979 (83810) RESURRECTED arr. Seaborn M. Denson 1911 SH 524
 My father's gone to view that land arr. 1909 Seaborn M. Denson
 1854-1936

Bluebird 5979 (83811) REVERENTIAL ANTHEM E.J. King 1844 SH 234
 Give unto the Lord 96th Psalm attrib. to King David 1000-960 B.C.

Bluebird 5980 (83812) PASSING AWAY
 ?

Bluebird 5980 (83813) EXHORTATION 1844 SH 171 or 1850 SH 272
 Lord in the morning Thou shall hear 1719 Isaac Watts 1674-1748
or Now in the heat of youthful blood 1709 Isaac Watts 1674-1748

I wish to express real appreciation for help on this article to Joe Dan Boyd, Norm Cohen, Jimmy Driftwood, Dave Freeman, Archie Green, Hugh McGraw, Robert Nobley, Dock Roberts, James Roberts, John Steiner, John Quincey Wolfe and any reader who might send additions or corrections.

FOOTNOTES

1. The inability of folklorists to agree upon the precise delimitations of their field of study is emphasized by the twenty-one different definitions of the term "FOLKLORE" in Funk and Wagnall's Standard Dictionary of Folklore, New York, 1949.
2. Brunswick's efforts were overlooked by scholars; six years later shaped notes were pronounced obsolete in Grove's Dictionary of Music and Musician's, American Supplement, MacMillian, New York, 1928, p. 158.
3. Kay, George W., "Those Fabulous Gennetts, The Life Story of a Record Label," in The Record Changer, June 1953.
4. Milburn, William Henry, Ten Years of Preacher-Life (New York: Derby and Jackson; 1858), chapter 22, pp. 337-352.
5. Jackson, George Pullen, White Spirituals in the Southern Uplands (Chapel Hill: University of North Carolina Press, 1933), chapter 19.
6. McCutchan, Robert Guy, Hymn Tune Names (Nashville: Abingdon Press, 1957), p. 40. E. O. Excell called this tune "McIntosh."
7. The name "ORIGINAL SACRED HARP CHOIR" might be construed to imply that earlier recordings had been made by this group and one or more imitators; however, I doubt the credibility of such a hypothesis. It seems more probable that their name was derived from the title of the book they used, The Original Sacred Harp, edited by Joe S. James and committee, Atlanta, 1911.
8. Some Okeh catalogs list Windham while others list Boylston. This

might be attributable to a misprint but it is possible that different pressings contained different tunes.

9. George Pullen Jackson says this is based on a poem by Watts [Spiritual Folk-Songs of Early America (New York: J. J. Augustine, 1937) page 198]. Annabel Morris Buchanan reports that it has been attributed to Rev. John Moffett; however she suggests that the numerous variants indicate an older source. [Folk Hymns of America (New York: J. Fischer and Brother, 1938) page xxvii].
10. Shipley, Orby, Annus Sanctus (London: 1884), preface pp. 9-12.
11. Artist credits are derived from a catalog where they might have been abbreviated.

--January, 1970
Chicago, Illinois



AN INTERVIEW WITH DENMON LEWIS

by Charles H. Faurot

[Author's note: This telephone interview with Denmon Lewis, made on November 18, 1969, was one of several made to obtain information for the liner notes to County 517, a reissue of Texas fiddlers who recorded in the 1920's. I was put in touch with Mr. Lewis by Mr. A. J. Fisher, an old time fiddler from Mayhill, New Mexico.]

Denmon is now 75 years old, but still works daily on his cattle ranch in Otero County, New Mexico. He has been a rancher all his life--both cows and saddle horses. The section of New Mexico in which he lives is known as Crow Flat: his family moved there from a ranch near San Antonio in 1902. His grandfather on his mother's side was raised in San Antonio while his father came from Louisiana. He was born near San Antonio August 2, 1884. His brother, Dempson, who played the fiddle on the records, was born about three years earlier. Denmon was the youngest of seven boys and five girls. Both he and Dempson learned many tunes from their mother who sang a great deal. "Her tongue was tied in the middle and loose at both ends." Some of her favorite tunes were "Follow Me Up and Follow Me Down" and "Silent Graves."

Both Denmon and Dempson fiddled, especially at the many dances held around them. The dancers especially liked "Mockingbird" and "Winter Flower" (a Spanish-American tune); most of the dances were held in school houses. They also played for a number of dances held in Liberty Hall in El Paso. It was through the help of the woman who ran these dances that the Victor A & R man was able to contact the Lewises to record. There weren't very many fiddle contests then. One important contest that Dempson did enter was held in El Paso in 1928. After he had won first prize, a \$300 saddle made by S. D. Myers, he placed it on the fender of a car, mounted it and then had himself driven around town playing the fiddle. Mr. Myers was also helpful to the Lewises in getting together with Victor. Mr. Myers' son still runs the saddle making firm in El Paso.

The Lewises recorded in El Paso on July 11, 1929. They came down the day before to the Baptist Church building where the recordings were being held but a man and woman were trying to play and sing and they took the whole day. Denmon and Dempson came back the next day and recorded four songs, all of which were released: "Sally Johnson," "Bull at the Wagon," "When Summer Comes Again," and "Caliope Schottische." Denmon used a Washburn guitar which he tuned natural. His brother would neither cross-key his fiddle nor tune it up (for high-powered dances he would tune it up). Denmon used a straight pick even though the A & R man wanted him to use a felt pick. When the session was over, the A & R man wanted them to go to Chicago with him and travel, playing full-time for a living; however, they both felt they shouldn't leave their mother. They made no other recordings.

Denmon first started playing guitar in 1917 when a friend won a Stella in a contest and he borrowed it. Some of Dempson's favorite tunes were "Sally Johnson" and "Sweet Honey in the Piney Wood." He may have heard "Bull at the Wagon" from a record. Their favorite fiddler was a man by the name of Schley (?), now deceased, who was from around Hot Springs (now Truth or Consequences), New Mexico. He fiddled the old time way--no bowhand, and Dempson would have to patch it up.

Two approximate quotes from Denmon are a fitting close to this interview, which is transcribed from notes rather than from a tape recording. "We'd have our own fun around the community--that's where we would have our fun." Regarding good music, "That's one thing that makes you forget your troubles."

Roseland, New Jersey
December, 1969

* * * * *

NOTES FROM THE FRIENDS OF THE JEMF

In early February, the Friends welcomed member #500. Membership card #500 was issued to Tsutomu Ohtsuka of Osaka, Japan. Our congratulations to Tsutomu.

Plans are well underway for a benefit show to be staged at the Palomino Club in North Hollywood for the JEMF, on Monday, April 6. Tentative plans call for John Hartford, Bobbie Gentry and Buddy Allen to be featured on the program. We hope all of our friends will attend.

We are pleased to announce the list of Sponsors of the Friends for 1970: Paul Ackerman, George C. Biggar, Bill Bolick, Johnny Bond, Bill Boyd, Hugh Cherry, Lawrence Cohn, Phillip Elwood, Ralph J. Gleason, Merle Haggard, John Hartford, Mike Lipskin, John D. Loudermilk, Asa Martin, Bill Monroe, Tex Ritter, Neil V. Rosenberg, John L. Smith, Carl T. Sprague, Donna Stoneman, Merle Travis and Bill Ward.

Two of our friends have recently informed us of recordings they have produced. Dwight Butcher has written "Jimmie Rodgers in Retrospect" and "Jimmie Rodgers' Last Song" and recorded them on Certified 531 (45 rpm). Jim Galligan and his family of Ventura have an LP album of hymns out on the Sunnyside label (#101).

DISCOGRAPHY OF RECORDINGS BY BUELL KAZEE

The following discography includes all of Buell Kazee's recordings made for the Brunswick-Balke-Collender Company in the period 1927-29. Kazee made no more recordings until almost three decades later, when an album of his music was issued on the Folkways label. The discography is based on an earlier one compiled by John Edwards and published in Caravan #17 (June-July 1959). It has been updated with information from Brunswick ledgers. The editor also is pleased to acknowledge the helpful cooperation of Rev. Kazee, David Crisp, and David Freeman in supplying additional information.

In the data that follow, the first column lists master numbers with issued takes, where known, underlined. The second column gives title followed by composer credit in parentheses (as taken from the ledgers); the third column designates the artist credited on the label, abbreviated according to the scheme below; the fourth column includes release numbers, with label names abbreviated as shown below. The dates are as shown in Brunswick ledgers and there is some uncertainty in the case of non-New York recordings whether these are actual recording dates or simply dates on which entries were made in the ledgers.

<u>Record Label Abbreviations</u>		<u>Artist Abbreviations</u>	
Au	Aurora (Canadian)	BK	Buell Kazee
Br	Brunswick	BRGS	Blue Ridge Gospel Singers
BrAu	Brunswick (Australian)	GBW	Good's Box Whittlers
Cor	Coral (Japanese)	JR	John Richards (actually Jack Kapp)
Cty	County	SBW	Soap Box Whittlers
DeE	Decca (English)	SH	Sookie Hobbs (Carson Robison)
DeIr	Decca (Irish)		
Fw	Folkways		
Pan	Panachord (Australian)		
Rex	Rex (Irish)		
Spt	Supertone		
Vo	Vocalion		

Except where otherwise noted, all sides marked BK in the third column feature vocal by Buell Kazee. Vocalists in the BRGS group were Kazee and Lester O'Keefe (who was brother of Jimmy O'Keefe, then recording manager of Brunswick's New York laboratory). Vocals on the BK & SH recordings were by Kazee and Carson Robison. Instrumental accompaniment is indicated by numbered suffixes following the titles as follows:

- 1, banjo (by Kazee)
- 2, guitar (by C. Robison); -2a, guitar (by Kazee); -2b, guitar (by A.L. Walker, from Harlan, Ky.)
- 3, violin (by Bert Hirsch, a New York concert violinist)
- 4, piano (by Bill Wirges); -4a, piano (by unknown musician)
- 5, whistling (by Carson Robison)
- 6, steel guitar (unknown guitarist from Harlan, Ky.)
- 7, novelty effects (by John Richards, Brunswick laboratory assistant)
- 8, bells (by John Richards)

April 19, 1927. New York, N.Y.

E22493-94	John Hardy	-1	BK	Br 144
E22495-96	Roll On John	-1	BK	Br 144
E22497-98	Rock Island	-1	BK	Br 145
E22499-500	Old Whisker Bill, the Moonshiner		BK	Br 145
E22513-14	On the Hill Over There (J.B.Vaughan)	-3,4	BRGS	Unissued

April 20, 1927. New York, N.Y.

E22523-24	On the Hills Over There (Vaughan)	-2,3,4	BRGS	Br 150
E22525-26	My Loved Ones Are Waiting for Me (Vaughan)	-2,3,4	BRGS	Br 151, Spt 2096
E22527-28	I'm Alone in This World	-2,3,4	BRGS	Br 152
E22529-30	I'm Going Home to Die No More (H.F. Morris)	-2,3,4	BRGS	Br 152
E22531-32	O Why Not Tonight? (J.C.Bushey)	-2,3,4	BRGS	Br 151
E22533-34	Darling Cora	-1	BK	Br 154
E22535-36	East Virginia	-1	BK	Br 154, Fw FA-2953
E22537-8-9	'Twill Be Glory Bye and Bye	-2,3,4	BRGS	Br 150, Spt 2101

Notes: Master E22499-500 should have been titled
"Old Whiskey Bill..."

Masters E22527-30 dated April 19 in ledgers

April 21, 1927. New York, N.Y.

E22553-55	Mandy Lee (T. Chataway)	-2,3,4a	BK	Unissued
E22556-57	Just Tell Them That You Saw Me	-2,3,4a,5	BK	Unissued
E22558-59	When the Harvest Days Are Over (Graham - Von Tilzer)	-2,3,4a	BK	Unissued
E22560-61	Where the Sweet Magnolias Grow (Sterling - Von Tilzer)	-2,3,4a	BK	Unissued
E22562-63	The Ship That's Sailing High	-2,3	BK	Br 155
E22564-65	If You Love Your Mother [Meet Her in the Skies] (Vaughan)	-2,3	BK	Br 155
E22566-67	The Roving Cowboy	-1	BK	Br 156, Br 436, Spt 2043
E22568-69	The Little Mohee	-1,2,5	BK	Br 156, Br 436, Spt 2043
E22570-72	The Old Maid	-1,2,5	BK	Br 157, Spt 2082, Au 22021
E22573-74	The Sporting Bachelors	-1	BK	Br 157, Spt 2082, Au 22021
E22575-76	The Frog Went A Courtin'	-1,2,5	BK	Unissued

Note: Au 22021 issued under pseudonym of "Ray Lyncy"

January 16, 1928. New York, N.Y.

E26031-32	The Butcher's Boy [The Railroad Boy]	-1	BK	Br 213, Br 437, Fw FA-2951
E26033-34	Lady Gay	-1	BK	Br 212, Br BL-59001, Cor MH-174

(session continued on next page)

E26035-36	The Orphan Girl	-1	BK	Br 211, Spt 2045, DeIr W4083, BrAu 211, Rex U251, Cty 515
E26037-38	Poor Boy Long Ways from Home	-1	BK	Br 217
E26039-40	Little Bessie	-1	BK	Br 215, Vo 5231
E26041-42	My Mother	-2a	BK	Br 215, Vo 5231
E26043-44	Poor Little Orphan Boy	-2a	BK	Br 211, DeIr W4083, Rex U251, BrAu 211
E26045-46	The Cowboy's Farewell (Kazee)	-2a	BK	Br 212, Spt 2046
E26047-48	Gambling Blues	-2a	BK	Br 218, DeIr W4330, Rex U585

Note: On June 26, 1928, masters E26039-40 and E26041-42 were renumbered E7410-11 and E7412-13, respectively, for Vocalion release.

January 17, 1928. New York, N.Y.

E26049-50	A Married Girl's Troubles	-2a	BK	Br 218, Spt 2047, DeIr W4330, Rex U585
E26051-52	You Are False, But I'll Forgive You	-2a	BK	Br 217, Spt 2047, Au 22017
E26053-54	A Short Life of Trouble	-1	BK	Unissued
E26055-56	Don't Forget Me, Little Darling	-2a	BK	Br 206, Br 3802, Rex U252, BrAu 3802, DeIr W4088, DeE F18003, Pan P12179

January 18, 1928. New York, N.Y.

E26061-62	The Faded Coat of Blue	-2,3,4a	BK	Br 206, Br 3802, Spt 2045, Rex U252, DeIr W4088, BrAu 3802, Pan P12179, Au 22014, DeE F18003
E26063-64	The Wagoner's Lad	Loving Nancy -1	BK	Br 213, Br 437, Fw FA-2951
E26065-66	The Dying Soldier	Brother Green -1	BK	Unissued
E26076	Red Wing (Chattaway-Mills)	-2,3,5	BK & SH	Br 210, Spt 2057, Rex U586, DeIr W4331
E26077	Snow Deer (Mahoney-Wenrich)	-2,3,5	BK & SH	Br 210, Rex U586, DeIr W4331

Note: Au 22014 issued under pseudonym of "Archie Ruff's Singers."

January 19, 1928. New York, N.Y.

E26089-90	In the Shadow of the Pines	-2,3,5	BK	Br 216, Vo 5221
E26091-92	You Taught Me to Love You, Now Teach Me to Forget (Drislane-Bryan-Meyer)	-2,3	BK	Br 216, Vo 5221

Note: On June 18, 1928, masters E26090 and E26091 were renumbered E7383 and E7382, respectively, for Vocalion release.

June 12, 1929. Chicago, Ill.

C3587A,B	The Hobo's Last Ride (A.L. Kirby)	-1,2b,6	BK	Br 330, Spt 2056
C3588A,B	Steel A-Goin' Down (Kazee)	-1,2b,6,7	BK	Br 330
C3590A,B	Toll the Bells (A.L. Walker)	-1,2b,6,8	BK	Br 351

June 13, 1929. Chicago, Ill.

C3591A,B	I Am Lonely (Walker)	-2b,3,6	BK	Unissued
C3592A,B,C	The Cowboy Trail (Walker)	-1	BK	Br 481
C3593A,B	The Blind Man	-1	BK	Br 351
C3596A,B,C	I'm Rolling Along (Kazee)	-1,2b,6	BK	Br 481
C3597A,B	The New Jail	-1	BK	Unissued
C3598A,B	The Empty Cell	-1	BK	Unissued

June 14, 1929. Chicago, Ill.

C3599A,B	Fifteen Years Ago	-1,2b,6	BK	Unissued
C3600A,B	A Mountain Boy Makes His First Record		See	Unissued
	-- Part 1		Note	
C3603A,B	A Mountain Boy Makes His First Record		BK & JR	Br 338
	-- Part 2			

Note: Masters C3600 and C3603 were made by BK assisted by Jack Kapp, and Kapp was referred to by name on Part 1. However, Brunswick executives objected to this, so Part 1 was re-recorded (see below) by BK and Kapp, but Kapp was called "Mr. Richards" and the label credits read "BK assisted by JR." John Richards, in actuality a laboratory assistant, did not have a spoken part on the recording.

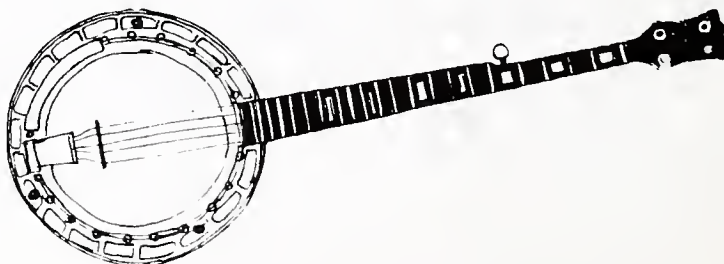
July 1, 1929. Chicago, Ill.

C3756A,B	A Mountain Boy Makes His First Record	BK & JR	Br 338
	-- Part 1		
C3759A,B,C	Election Day in Kentucky, Part 1	GBW	Vo 5352
C3760A,B	Election Day in Kentucky, Part 2	GBW	Vo 4352

July 24, 1929. Chicago, Ill.

C3934A,B,C	Election Day in Kentucky, Part 1	SBW	Unissued?
C3935A,B,C	Election Day in Kentucky, Part 2	SBW	Unissued?

Note: Personnel on the July 1929 sessions not fully known: GBW included BK, Elmo Tanner, and two other men.



COMMERCIAL MUSIC GRAPHICS: TWELVE

by Archie Green

The very title of this series implies the buying and selling of music as a commodity, usually in published (printed or recorded) form. At its simplest level a piece of graphic design can announce, advertise, or sell music; at a complex level it can make a significant statement about the context in which music is received and understood in society. Much of my commentary on the eleven previous reproductions has been focused on phonograph discs of the 1920's and 1930's generally called "old-time," "mountain," "country," or "hillbilly." This twelfth item presents the opportunity to comment on an aspect of folksong closer to the concert stage and "high art" than to the marketplace of commercial recordings.

The four-page folded program for Buell Kazee's FOLK SONG RECITAL in Ashland, Kentucky, February 24, [1927] is reproduced here (opened) in exact size. Each page is 5½" x 8¼". It is likely that the cost of printing was covered by the two Ashland merchants who inserted their ads in it. The Scott Brothers' piano advertisement on the inside front page extolling "the beneficial influence of good music" was eminently sensible to a concert audience. The Geiger Tire Shop back page reminds one that in the mid-1920's radios were not always featured in music stores--in fact, some old-fashioned music merchants found it difficult to accomodate to the then-new electrical wonder.

Buell Kazee's program indicates that he was familiar with Beethoven and Appalachian balladry as well as with Negro spirituals and pop songs of the 1920's. (In that decade "The Volga Boat Song" was sold on records and sheet music; also, it was played by pit musicians during the film showing of The Volga Boatman [released May, 1926].) Beyond listing selections, the program denotes the singer's familiarity with the "social life of the Kentucky Mountains about 25 years ago" (1900-1905). It is this placement of "shin dig" and "hoedown" music in a formal concert setting under the auspices of the Centenary Church that makes the printed item particularly interesting to students of American folksong today.

From his childhood, Buell Kazee was known to his family and friends as a fine banjo player and singer, with a particular affection for old songs. During 1927-1929 he recorded over 50 pieces for Brunswick Records' "Dixie Series." In 1947 Alan Lomax reissued Kazee's "Lady Gay" in a set of four 78 rpm 10-inch discs, Listen to Our Story, and in 1952 Harry Smith used Kazee's "Wagoner's Lad" and "East Virginia" on the influential Folkways anthology, American Folk Music. Late in 1958, Folkways Records released an LP, Buell Kazee Sings and Plays (FS 3810), recorded by Gene Bluestein at Kazee's home in Lexington, Kentucky, the previous year. The LP, still in print, contains an excellent illustrated brochure with an autobiographical sketch by Kazee. During the summer of 1959, John Edwards' discography of Kazee was published in Caravan (Issue 17). A revised version of that discography is given elsewhere in this

"SEE GEIGER FIRST"

T I R E S

Accessories-Parts-Radio

GEIGER TIRE SHOP

1637 Greenup Ave. Phone 753

BUELL KAZEE, Tenor
Folk Song Recital

Miss Mary Foote at the Piano.



ASHLAND, KENTUCKY

Thursday, February twenty-fourth

AUSPICES

Centenary Church Choir.

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PROGRAM

I

In the Time of Roses (German)
Bonnie Doon (Scotch)
When Love is Kind (English)

II

Faithfu' Johnnie (Scotch) Arr. by Beethoven
"Last Rose of Summer" (Irish air)
The Volga Boat Song (Russian)

III

CUMBERLAND ECHOES.

(Social life of the Kentucky Mountains about 25 years ago)

"The Boy With the Banjo" (Sketch)
"Ding Dang" or the "Shin Dig" (Dance Customs)
"Hoedowns":

"Chase the Purty Girl 'round the Room" (Set) Banjo
"Cripple Creek" Banjo

"Ballets" (Ballads): Piano Acc.
"Sporting Bachelors" Banjo Acc.
"John Hardy"

Humorous:
"Swapping Song" Piano Acc.

IV

SONGS OF THE SOUTH.

"The Soul Singer" (Sketch of the Southern Negro)
Spirituals:

"Nobody Knows de Trubble I Sees" Guitar Acc.
"Steal Away" Guitar Acc.

issue of the Quarterly. Through the 1960's Kazee performed at college concerts and "revival" festivals: UCLA, Chicago, Newport, The Smithsonian Institution. It was during a visit in Urbana, Illinois, following a University concert (March 21, 1969) that Kazee generously made available to me a number of pieces of memorabilia for use in the JEMF Quarterly.

Kazee was born August 29, 1900, into a mountain family living at the head of Burton Fork, Magoffin County, Kentucky. Religion played an important role for young Buell; although he knew the old lining-out hymns of the Primitive or United ("hardshell") Baptists, he worshipped in the "modern" Missionary Baptist Church, whose congregations used song-books with notes and permitted contemporaneous evangelical hymns. In college Buell studied music, language, and literature. His formal calling has been the ministry; he retired from his pastorate in August, 1969. However, all his life, Kazee complemented religious instruction from the pulpit with some concert work in which he integrated teaching and performance. His self-imposed standard had been that a foot-tapping banjo reel demands a comment on play parties or courtship modes, and a feud or murder ballad calls for a word on local history.

Kazee had graduated from Georgetown College, Kentucky, in 1925. After a brief term in an Oklahoma church, he took up evangelical work and music--directing choirs, teaching voice--in Kentucky. Shortly after his Centenary Church recital he met Mr. Carter, the proprietor of Carter's Phonograph Shop in Ashland. Carter, a Brunswick dealer, arranged for Kazee's first recording session in New York with A & R man, James O'Keefe. On Friday, June 17, 1927, the Ashland Independent announced to its readers that the first of Kazee's discs had arrived in town "today...and found to be without a flaw."

An unstated problem hidden between the lines of Buell Kazee's 1927 recital program is the complex one: What performing style is appropriate to encompass "In the Time of Roses," "Sporting Bachelors," and "Steal Away?" Kazee has touched frequently on performing style in his writings and spoken concert introductions. A 1928 Brunswick advertisement called attention to the matter in these words: "Buell Kazee is a trained singer and a vocal teacher of reknown, but he sings the old songs of his native Mountains with that same simple appeal which makes them so different from the 'High Brow' music of the music studio." In correspondence with Alan Lomax during 1946, Kazee indicated that the Brunswick people in 1927-1929 had not allowed him to sing in his "good" voice, but had preferred his "bad" or "hillbilly" voice. Lomax's response, which I share, was that the "bad" voice to which Kazee referred was a fine approximation to the classical (traditional) style of Anglo-American mountain balladry. (See brochure to Listen to Our Story.)

We cannot know in 1970 exactly how Kazee performed "John Hardy" or "Cripple Creek" for Ashland citizens who enjoyed folk music in 1927. Even with Kazee's 1927 recordings at hand supplemented by

guess as to his early notions of the appropriate style for folk-songs presented in concert recital. This fascinating problem area in music and culture studies brings to mind such English names as Ralph Vaughan Williams, Percy Grainger, Cecil Sharp, Benjamin Britten, and Frederick Delius. It also suggests the question: When did an Appalachian mountain singer first become aware that his boyhood folksongs would be as appropriate to the concert hall as the compositions of Vaughan Williams and his peers? What were Buell Kazee's models--esthetic and programming--when he and his pianist, Miss Mary Foote, undertook to "sell" a folksong recital to Ashlanders in the winter of 1927?

March 1970
University of Illinois
Urbana, Illinois

* * * * *

WORKS IN PROGRESS

JEFF TITON has begun work on a PhD dissertation entitled Black Country and White: A Comparative, Ethnomusicological Inquiry Into Downhome Blues and Hillbilly Phonograph Recordings, 1923-1930. The dissertation, in American Studies at the University of Minnesota, will focus on secular "country" recordings though these will be introduced in their larger contexts. The inquiry will proceed on three levels, suggested by Merriam (in The Anthropology of Music) among others: (1) music sound, (2) behavior involved with music sound, and (3) beliefs about music sound. Investigation of music sound itself will involve traditional ethnomusicological methods of transcription and analysis, coupled with textual content analysis, for a representative sampling of recordings; in addition, a larger sampling will be coded in accordance with Lomax's cantometric methods (see Folk Song Style and Culture). Investigation of behavior and beliefs involves finding out how record producers, performers, and listeners acted and what they thought when making or listening to records. Comments from anyone with questions, warnings, or advice will be welcome. (Write to 182 Seymour Ave. S.E., Minneapolis, Minn. 55414.)

RICK TOOTHMAN is beginning work on a master's thesis in history at Ohio University (Athens, Ohio) on the commercial country music of 1923-1941. His point of attack is the social and cultural element of the songs, in short a study of rural American society in this period as reflected in the music it produced and bought for its entertainment. Any materials from collectors and/or students would be appreciated and returned if so desired. He is interested especially in some of the more obscure groups and singers, in skit records, and in tent and medicine shows of the period; and would like very much to borrow (or to pay for xeroxing) record catalogues. (Write to 63 Bentley Hall, Ohio University, Athens, Ohio 45701).

THE BLUES AS DRAMATIC MONOLOGUES

By Rod Gruver

[Editor's note: Rod Gruver, who has contributed articles on the blues to Downbeat Magazine, is working on his M.A. in American Literature at Long Beach State College. The subject of his dissertation is the blues.]

According to prevailing opinion, blues is an autobiographical expression, hence lyrical in the sense of expressing the poet's personal experience, attitudes and feelings. Paul Oliver, for example, says: "Declaring his loves, his hates, his disappointments, his experiences, the blues singer speaks for himself alone."¹ And: "When the blues singer tells of his escape from disaster, when he addresses the absent woman he loves, when he sings of the train that may take him to a happier district, he sings to himself...."²

But if one of the most obvious facts of blues had been noticed--that someone is nearly always addressed in the blues, that another person is almost invariably present--the autobiographical theory would have been contested. For the woman whom the blues singer 'loves' is seldom "absent," as Oliver claims, but right there with him playing her vital role in the drama of the blues. Though she seldom talks, her presence is indicated by the many varied forms of address used: "baby," "little girl," "honey," "sweet mama," "darlin'," etc.

These forms of direct address show that blues should be classified as dramatic monologues: short dramas in which created speakers (but not necessarily the poets who created them) reveal their personalities in a one-way dialogue. Blues poems are dramatic because in them two people influence each other by their mutual presence and interaction. They are monologues because only the speaker talks.

The American poet Theodore Roethke has noted the power of the direct address to create not only drama but poems that are inherently interesting and complex. He says: "...the name itself, the direct address, makes for the memorable, for rhythmic interest; often it means an implied dialogue."³ And: "Almost invariably a dramatic situation, some kind of opposition, is indicated."⁴

That blues, a creation of Southern Negroes, is dramatic should occasion no real surprise. Many have already commented on the Negro's skill in acting. The noted Negro scholar Margaret Just Butcher says: "The Negro has a marked, almost intuitive, skill in mimicry, pantomime, and dramatic projection."⁵ Marshall Stearns has discussed fully how Negroes have learned to protect themselves by playing whatever role an occasion demands.⁶ The literary critic S. E. Hyman says that "a smart man playing dumb is a characteristic behavior pattern of Negroes in the South (and often in the North) in a variety of conflicting situations."⁷

There is even some evidence that blues may have actually originated out of a prior expression that was inherently dramatic. Natchez and Leroy, two older blues singers, told Alan Lomax:

Natchez: I've known guys that wanted to cuss out the boss and was afraid to go up to his face, and I've heard them sing those things. He make like the hoss or mule stepped on his foot and say, 'Get off my foot, Goddam it!! He really be talkin' to his boss--'You sonofabitch you, you got no business...'

Leroy: Yeah, blues is a kind of revenge.⁸

The research made by classical scholar C. M. Bowra into primitive song provides evidence that all singing is dramatic, an acting art as well as a musical one. In his study of the origin of poetry out of song he said: "The mere act of singing induces a dramatic frame of mind . . . takes its singers out of themselves by making them act a part . . . gives that distance from the immediate scene which is the foundation of all the arts."⁹ Obvious examples of dramatic singing occur, of course, in musical comedy and opera. But who has not realized that even a popular singer acts, plays a proxy role for each potential lover in range of his voice? Thus it would be surprising indeed if blues singers were not also acting, playing the roles of the speakers they created.

Notice how blues singers by addressing someone directly in the following examples create rhythmic interest, memorable lines and dramatic situations:

It ain't nothin' to hurt you; it ain't nothin' bad.
Ain't nothin' to hurt you, honey; it ain't nothin' bad.
It's the first oil well that you ever had.

Mama, can't you hear that wind howl?
Oh, how the wind do howl!
You'd better come on in my kitchen, baby; it's goin'
to be rainin' outdoors.

In some blues the speaker creates a dramatic situation by reciting a dialogue he and his woman have already had; these blues are more complex dramatically than the ones just cited since the antagonist here is more fully represented.

In Alabama Sam's "Red Cross Store Blues" we hear:

She talked last night, talked for an hour;
"Go and get a sack of that Red Cross flour."

I tol' her, "No, I don't want to go."
I said: "Y'know I can't go down to the
Red Cross Store."

"But you know the government's makin' a change.
 Say they gonna treat everybody right.
 They give them two cans of beans and one little
 can of tripe."
 I tol' her: "No, I don't want to go."

Some blues attain a more complete dramatic stature (though not necessarily with better poetry) by having both sexes present and speaking. Full dramas are played by such singer-actors as Memphis Minnie and Kansas Joe McCoy, Kate and Blind Willie McTell, and Bertha Lee and Charley Patton. Perceptive critics will notice that the required conflict in these dramas is less between the created characters themselves than between them and the sexual morality which their plays break or evade.

The presence of drama in the blues negates partially if not completely the currently favored autobiographical approach. For dramatic writing has long been recognized as objective and impersonal whereas autobiographical writing is necessarily subjective and personal. The very nature of drama, which requires the creation of characters who change each other as they interact, seems to militate against a lyrical, autobiographical expression, against a poet revealing his loves, his hates to himself alone. Recognizing drama as the most impersonal of literary creations, James Joyce considered the dramatic poet as a kind of god who sits above the stage and pares his nails while his created world below moves to its predestined end.

Aside from the validity of its assessment, viewing blues as drama brings advantages that are missing in the autobiographical approach. Only by looking at the blues as drama, for example, can a critic explain its almost complete disregard for nature imagery. Blues has almost no use for it because, like other dramas, its sole concern is with character. Dramas are entirely composed of dialogue whose sole purpose is to move each play to its pre-determined end. Settings in plays exist visibly and so dispense with the need for imagery. Any look at blues poems will show how fast paced the action is, how they invariably start in the middle of an action already begun and move directly to its conclusion. Thus nature imagery can no more be tolerated in blues than in any other dramatic form. The delaying action of nature imagery, its tendency to call attention to itself, is a selfish, anti-dramatic element, a device more suited to lyrical rather than dramatic writing.

Another more important advantage of the dramatic approach is that it breathes life into blues speakers. Reducing the fascinating cast of blues speakers to ". . . a projection of . . . sufferings" turns some memorable dramatic writing into a series of self-written case studies, which could interest us only while their information was fresh. It prohibits doing for the blues cast what critics have accomplished for, among others, Medea, Oedipus, Hamlet and Willy Loman. Their roles have been made both more significant and interesting by critical analysis, without which Hamlet, for

example, might still be pitied as only a weak, vacillating neurotic.

Only by realizing that the speakers in Browning's monologues are not Browning himself but imagined characters created by him, have critics been able to go beyond the rather limited details of his life and find in them the power of a poet's imagination. All those unnamed "I's" in the blues--they too can come to life and take their places among the great roles poets have created. But it can happen only after it is realized that they are not projections of their creator's suffering but true literary creations, characters in the drama of the blues.

The dramatic approach also has the advantage of looking at the blues as art. Autobiographical enthusiasts, on the other hand, view blues as first-hand reports of social and economic affairs, as a singing newspaper of Negro life. One does not disparage autobiography by denying it the status of imaginative writing. If it remains true to the rules of its craft, an autobiography is too tied down to external reality, too motivated by the demands of literal truth, to become a work of the imagination. An autobiography, then, is an example of discursive writing; its purpose is the same as historical and scientific reports--truth to an external reality. Its value is measured solely by its correspondence to that reality.

Literary writing differs from discursive because it is free to create a world of its own and to fill it with people who have never lived anywhere else. This is creation, the making of a whole out of parts which never existed before the whole was created. It is what distinguishes art from craft, literary writing from discursive and, what is more important here, drama from autobiography.

FOOTNOTES

1. Paul Oliver, Blues Fell This Morning (New York, 1960), p. 298.
2. Oliver, p. 299.
3. Theodore Roethke, "What I Like," in The Structure of Verse, ed. Harvey Gross (New York, 1966), p. 220.
4. Roethke, p. 224.
5. Margaret Just Butcher, The Negro in American Life (New York, 1957), p. 30.
6. Marshall Stearns, The Story of Jazz (New York, 1958), p. 221.
7. S. E. Hyman, The Promised End (Cleveland, 1963), p. 297.
8. Alan Lomax, The Folk Songs of North America (Garden City, New York, 1960), p. 574.
9. C. M. Bowra, Primitive Song (New York, 1962), p. 39.

CARL T. SPRAGUE: THE ORIGINAL "SINGING COWBOY"

By John I. White

Along with those eminent folklorists John Avery Lomax and the late J. Frank Dobie, the Texan most deserving of credit for preserving for future generations the unique songs of the American cowboy is Carl T. "Doc" Sprague of Bryan, Texas.

Between 1925 and 1929 Carl recorded 28 songs for Victor--all issued on the now old-fashioned 78 rpm discs and many of them now considered collector's items. In 1965 he was honored by having four of them reissued on a long-playing RCA-Victor Vintage Series record Authentic Cowboys and Their Western Folksongs (LPV 522). The four are "When the Work's All Done This Fall," "Utah Carroll," "Following the Cowtrail" (often called "The Trail to Mexico"), and "The Mormon Cowboy." The first three are old timers from the long gone days of the open range and may be found in the famous Lomax collection, Cowboy Songs and Other Frontier Ballads. "The Mormon Cowboy" is a musical description of a hoe-down at Globe, Arizona, sent to Carl about 40 years ago by one of his fans.

"When the Work's All Done This Fall," a touching ballad about a cowpuncher killed in a night stampede, was Sprague's initial recording and his most popular. More than 900,000 copies were sold, unquestionably a record of some sort for those early days.

Born near Houston in 1895 and raised in a family of cattlemen, Carl learned most of his songs at round-up campfires. "My uncles and I," he says, "used to sit around the fire at night and sing the very same songs that cowboys sang many years before. I used to go on cattle drives with them, and we'd make camp right there on the open prairie where there wasn't anything but cattle, horses, and stars. That was where I first learned my songs--from real cowboys."

Always interested in music, Carl led a band at Texas A. & M., which he entered in 1915. During World War I he was in France almost two years with the Aviation Section of the Signal Corps. He returned to college intending eventually to be a rancher, but on graduation in 1922 was persuaded by head coach D. X. Bible to join the Texas Aggies athletic department, where he remained for 15 years. In 1925, backed up by a group of student musicians, he did a bit of musical moonlighting with a 60-minute once-a-week program on the campus experimental radio station (WTAW).

The phenomenal success of "The Prisoner's Song," a recording made by another Texas-born entertainer, Vernon Dalhart, started Carl thinking about putting his extensive repertoire of cowboy ballads on discs. In the summer of 1925 he packed up his guitar and traveled to Camden, New Jersey, to make his first appearance in a recording studio and put six Western songs "on wax," as they used to say in the trade.

In 1926 Carl married Lura Bess Mayo of Fairfield, a graduate of Sam Houston College and the University of Texas. The young couple arranged to have their wedding trip dovetail with another journey to Camden, which produced six more recordings. Feeling that violin obligatos would improve the product, on this trip Carl also took along two of his Texas Aggie musician friends--Charles R. Dockum, now retired and living in California, and Harold J. McKenzie, now president of the Cotton Belt Railroad and living at Tyler.

The remainder of the songs on the long list of Sprague recordings were made at Savannah, Ga. (six recordings), and at Dallas (six).

In those rough-and-ready days of the relatively young phonograph industry a cowboy singer received no royalties on his discs, just a flat fee of \$75 per side, unless he has written the song or in some way contributed substantially to the final result beside the mere fact of singing it. Carl recalls that he was able to collect a half-cent royalty on about half of his 32 numbers, which he considered quite a handsome boost for a young fellow just starting out in married life. For his first and most popular record, "When the Work's All Done This Fall," he put his own touches on the tune and thus qualified for both the \$75 fee and the royalty.

His favorite songs today are the one just mentioned and three others with a religious connotation--"The Last Great Round-up," "Rounded Up in Glory," and "The Cowboy's Dream," the latter another quite famous ditty usually sung to a tune approximating "My Bonnie Lies Over the Ocean" and beginning:

Last night as I lay on the prairie
And looked at the stars in the sky,
I wondered if ever a cowboy
Would drift to that sweet by-and-by.
The road to that bright, happy region
Is a dim narrow trail, so they say,
While the broad one that leads to perdition
Is posted and blazed all the way.

Roll on, roll on, roll on little dogies, roll on, roll on.
Roll on, roll on, roll on little dogies, roll on.

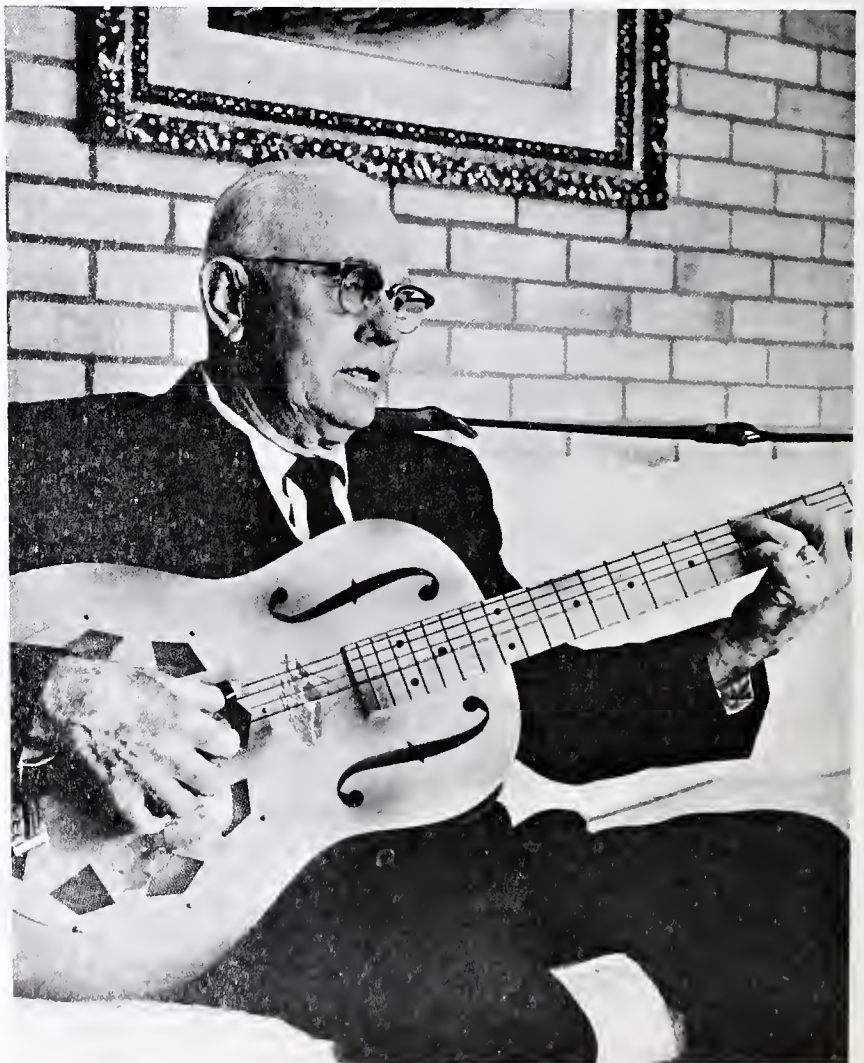
Carl still enjoys singing these and other folk ballads with a distinctly Western flavor, accompanying himself on a 40-year-old guitar. He sings occasionally on TV, appears at folk festivals around the State, and is in demand for local home talent shows. In recent years he has been enticed as far afield as the University of California at Los Angeles and the University of Illinois to bring to interested groups his songs and his thoughts on the cowboy's contribution to America's musical heritage. For such appearances he dresses in the cowpuncher's colorful regalia.

Following his long service with the athletic staff at Texas

A. & M., Carl operated a filling station/grocery store combination for four years, then became a traveling life insurance salesman. Having remained in the army reserve, in a cavalry unit, when World War II came along he went back on active duty and put in six years on recruiting and induction work at Houston and Dallas. When he left the service, with the rank of major, he could look back with pride on 33 years with the colors.

After the war Carl served for three years with the Veterans' Administration at Dallas before resuming his old job selling insurance to Texas Aggies. He also has used his sales talents for marketing cemetery lots. Today he is on a fully retired status from about everything, he says, "unless I just want to get out and sell a few policies or lots to keep my hand in." He likes boating, hunting, and fishing. For about fifteen years he has been song leader by the Bryan Lions Club. He also is a song leader at the First Baptist Church Sunday School Assembly.

--Brielle, New Jersey



BIBLIOGRAPHY OF ARTICLES ON COWBOY AND WESTERN SONGS
BY JOHN WHITE

Our readers may be interested in the following list of magazine articles on cowboy and other Western songs written recently by John I. White. From 1927 through 1936 White was heard once a week from various New York radio stations with songs he had picked up in Arizona during the summer of 1924. For five years, starting in October 1930, he supplied musical interludes between the acts of the weekly "Death Valley Days," which later changed over to TV and will celebrate its 40th anniversary next fall. White also recorded for the American Record Corporation in 1929-31, usually under pseudonyms--Jimmie Price, Whitey Johns and the Lone Star Ranger. Since retiring from business in 1965, he has spent much of his time writing about the songs he used to sing.

Items 2 and 9 below have been issued in a combined reprint (No. 13) by the JEMF, available at 50 cents (see third cover of this Quarterly). Xerox copies of any two of the others (except 3 and 4) may be obtained by sending \$1 to John I. White, 5 Berkeley Square, Brielle, New Jersey 08730. Nos. 3 and 4, both lengthy articles, are \$1 each. Most of item 3 has been reprinted in an anthology, as noted below.

1. The Arizona Republic, Phoenix (Sunday supplement, May 7, 1967). "Gail Gardner--Poet Lariat." Career of the humorous cowboy song "Tying a Knot in the Devil's Tail," written in 1917 by Gail I. Gardner of Prescott.
2. Western American Literature, Fort Collins, Colo., 2:1 (Spring 1967). "A Ballad in Search of Its Author." Curious history of Joseph Mills Hanson's 1904 poem that became the popular "traditional" song "The Railroad Corral."
3. Journal of American Folklore, 80:316 (April-June 1967). "A Montana Cowboy Poet." Songs and poems of D.J. O'Malley (1867-1943). Reprinted 1969 (except for a short section on O'Malley's verses about the death in Montana of a Texan named Charlie Rutledge) in Folklore of the Great West, an anthology edited by John Greenway (Palo Alto: American West Publishing Company, 1969).
4. Montana, The Magazine of Western History, Helena, Mont., 17:3 (July 1967). "D. J. 'Kid' O'Malley." Interesting and exciting life of Montana's cowboy poet, who spent his boyhood on Western army posts and worked as a cowboy in eastern Montana for 19 years. Four O'Malley poems.
5. The Arizona Republic, Phoenix (Sunday supplement, Aug. 13, 1967). "And That's How a Folksong Was Born." Amusing career of the nonsense song "The Big Corral" with highlights on its originator, Romaine Lowdermilk.
6. Western Folklore, 26:4 (Oct. 1967). "Owen Wister, Song Writer." Brief discussion of the song "Ten Thousand Cattle Straying,"

written by Wister for the 1904 stage version of his novel The Virginian.

7. The American West, Palo Alto, Calif., 4:4 (Nov. 1967). "A Busted Cowboy's Christmas." A brief item on D. J. O'Malley and an 1893 poem.
8. The Arizona Republic, Phoenix (Sunday supplement, Jan. 14, 1968). "Will C. Barnes." Biographical sketch of Arizonan Barnes (1858-1936), soldier, rancher, author, conservationist and promulgator of the famous song known variously as "The Cowboy's Dream," "The Cowboy's Sweet Bye and Bye," and "Grand Round-up."
9. Western Folklore, 27:1 (Jan. 1968). "Great Grandma." Origin and strange history of a song.
10. Canadian Cattlemen, Calgary, Alta. (Nov. 1968). "A Day on the Cow Trail." Early trail driving days tied in with Joseph Mills Hanson's famous song "The Railroad Corral."
11. Arizona Highways, Phoenix (Feb. 1969). "Badger Clark, Poet of Yesterday's West." Arizona poems of Badger Clark (1883-1957) with emphasis on "A Border Affair," turned into the song "Spanish is the Lovin' Tongue" by Arizona cowboy Bill Simon of Prescott.
12. Music Educators Journal, Washington, 557 (March 1969). "Great Grandad." Origin of a song whose subject has become one of America's folk heroes.
13. Journal of American Folklore, 82:323 (Jan.-Mar. 1969). "Owen Wister and the Dogies." Discussion of the song "Whoopee Ti Yi Yo, Git Along Little Dogies," recorded near Brownwood, Texas, in 1893 by the author of The Virginian.
14. The Arizona Republic, Phoenix (Sunday supplement, March 9, 1969). "The Zebra Dun." Arizona version of the song with comments on a special breed of cowhorse.
15. Arizona and the West, Tucson, 11:4 (Winter 1969-70). "Strange Career of 'The Strawberry Roan'." Earliest version of the song and a biographical sketch of its creator, Californian Curley Fletcher (1892-1954).
16. Southwest Heritage, Amarillo, Tex., 4:1 (Dec. 1969). "Curious History of 'The Railroad Corral,'" about the song written by Joseph M. Hanson and published in Leslie's Magazine in 1904. (See also item #2 above.)
17. The American West, Palo Alto, Calif., 7:2 (March 1970), "The Rebellious Horse Conquered." While not about a song, this item is included in this John White bibliography for completeness.
18. JEMF Quarterly, 6:1 (Spring 1970). "Carl T. Sprague: The Original

'Singing Cowboy.'" White's biographical sketch of one of the most important and popular of the early cowboy singers appears on the preceding pages of this issue of the Quarterly.

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BIBLIOGRAPHIC NOTES OF INTEREST

The American Folk Music Occasional (#2), edited by Chris Strachwitz and Pete Welding (New York: Oak, 1970), 80 pp., \$2.95. This long awaited issue contains a wealth of material on cajun, blues and hillbilly music and artists. In the first category are three survey articles on cajuns and their music, an article on zydeco, and an annotated discographic survey of cajun music on lp. The blues world is represented by articles on Robert Johnson, Sonny Boy Williamson, and Lester Melrose. In the country music field are features on fiddle conventions and Hank Williams, and an index of hillbilly phonograph pseudonyms.

The Columbus (Georgia) Enquirer (Friday, Nov. 7, 1969, p. 29) featured an article by Wanda Padgett titled "'Stockade Blues' Author Recounts Life of Music," a sketch, with two photographs, of the life and career of Tom Darby, former recording artist and partner of Jimmie Tarlton.

UNCLE JOSH--CAL STEWART CYLINDER-DISCOGRAPHY, compiled by John A. Petty (Rte 2, Box 139, Vale, No. Carolina, 28168; 1969), 8 pp., \$1.00. A mimeographed pamphlet that includes a biographical sketch of Cal Stewart, an alphabetical listing of recorded sketches of the "Uncle Josh" variety made by Cal Stewart and his impersonators, and a list of the cylinders and discs on which the sketches were released.

The American West, 7:1 (Jan. 1970) is a special issue subtitled "Variations on a Theme of Law and Order," Among the articles are "Sam Bass and the Myth Machine" by Helena H. Smith; and "The Oklahoma Robin Hood," by Kent L. Steckmesser. The latter is a biography of Pretty Boy Floyd.

The March 1970 (7:2) issue of the same periodical contains an article by Austin and Alta Fife entitled "Pug-Nosed Lil and the Girl with the Blue Velvet Band." Texts of "No Use for the Women," "Belle Starr, Queen of the Desperadoes," "Pug Nosed Lil," and "The Girl with the Blue Velvet Band" are given.

THE HALL OF FAME OF WESTERN FILM STARS, by Ernest N. Corneau (North Quincy, Mass.: The Christopher Publishing House, 1969), 307 pp., \$9.75. A liberally illustrated collection of biographies of some 150 screen stars primarily noted for their roles in western movies. Though not complete, most of the major figures are included. Of special interest to readers of this journal will be sketches on Gene Autry, Smiley Burnette, Tex Ritter, Roy Rogers, Ken Maynard, and Rex Allen.

BOOK REVIEWS

A HISTORY AND ENCYCLOPEDIA OF COUNTRY, WESTERN, AND GOSPEL MUSIC, second edition, by Linnell Gentry (Nashville: Clairmont Corp., 1969), xiv 598 pp., \$8.95.

The first edition of Dr. Gentry's book appeared in 1961, and represented the first attempt to chronicle the entire field of country and western music in book form. Since then books by Bob Shelton (1966) and Bill Malone (1968) have appeared, and now Gentry's second edition.

The work consists of two sections. The first section comprises some 76 articles originally published in magazines and newspapers from 1908 to 1968 reprinted in full. The second consists of biographies of country singers and musicians, past and present. The second edition updates the first in presenting important newer articles and biographies, but eliminates a section on country music shows (hayrides & barn dances) which had been a useful part of the first edition.

The biography section should prove valuable, especially to disc jockeys and fans. It obviously represents the culmination of a great deal of work on the author's part and is generally well done. But there is a drawback. It is usually difficult or impossible to discern the artist's importance from the listing. No mention is made whether the artist is primarily a vocalist, composer, or instrumentalist; what instrument he plays; or the style of country music in which he may specialize. It would seem of some importance to note that Harlan Howard and John D. Loudermilk are important composers on the contemporary Nashville scene; that Earl Scruggs is considered mister bluegrass banjo; that Leon McAuliffe was instrumental in developing current styles on the steel guitar; that Fiddlin' John Carson was the first to demonstrate that there was a commercial demand for recorded hillbilly music. From the listing it would appear that Carson Robison was primarily a square dance caller; no mention is made of his historical importance.

Coverage of artists seems good considered overall. The author gives no criteria for inclusion, but a perusal by this reviewer indicates that no currently active artists of any importance were omitted. For artists not active today, Gentry is less consistent. Fiddlin' John Carson, John White, Gid Tanner, Clayton McMichen, Harry McClintock, Patsy Montana, and W. Lee O'Daniel, among others, are included; but where are Clarence Ashley, Bill Cox, Goebel Reeves, Milton Brown, the Light Crust Doughboys, Johnnie Lee Wills, the Beverly Hillbillies, the Hoosier Hot Shots, Carl T. Sprague, Wiley Walker, Gene Sullivan, and Cindy Walker? Artists and groups from the urban folk revival are omitted, except for the Kingston Trio. However, one entire article in the first section of the book is devoted to the Weavers, usually considered an initiating force in that revival, so a listing for them would seem

appropriate. Smoky Dacus, whose only apparent claim to fame is that he was a drummer with Bob Wills' Texas Playboys, is listed; but hardly any of the other western swing musicians, many of them having far more influence, are mentioned.

Of course, no listings of this nature can be perfect, and a start has to be made somewhere. The omissions would be understandable if only because it is extremely difficult to obtain biographical information on inactive artists. It is far better to have the listings as they stand than not to have them at all. The point is that some consistent policy is desirable, and some word of explanation should be given.

The reprint section presents different problems. It is valuable to have the reprinted articles available, and many of them contain material important to the study of country music, but the section is not really a history or encyclopedia. First, there is no index, and the article titles usually do not describe the subject matter adequately. Hence it is almost impossible to find desired information. Secondly, the articles range in style from scholarly studies completely annotated, reprinted from the Journal of American Folklore, to factually irresponsible pieces of facetious journalism written for popular publications. Thus many of the articles are valuable in varying degrees for the factual information they contain, while others are interesting mainly as representations of the attitude of the urban press toward country music. Thus, this section is an anthology, not a history or encyclopedia as these terms are commonly accepted. The fact that Gentry makes no attempt to comment upon his criteria for article inclusion or to explain what he is attempting to accomplish in presenting these articles compounds the problem brought on by the inappropriate title. The reader therefore has little or no forewarning that he must make value judgements about the articles, if indeed very many readers would have the background to make such judgements.

There is a major production flaw in the book. One eight-page segment of an article has been inserted within another article (pp. 216-223).

Dr. Gentry's book is a start into an almost untouched area of research. Viewed as a history and encyclopedia it is unsatisfactory. Viewed as an anthology and biography it a useful volume, but still falls short of its full potential.

--Fred Hoeptner
Montrose, California
December, 1969

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We deeply regret having to record the death of Clayton McMichen on January 3, at Battletown, Kentucky. "Pappy" McMichen was a pioneer hillbilly recording artist, champion fiddler, and sponsor of the Friends of the JEMF. We plan a tribute to his memory in a future issue of the JEMFQ.

BLUES AND GOSPEL RECORDS: 1902-1942, by John Godrich and Robert M. W. Dixon (London:Storyville Publications and Co., 1969), 912 pp., \$15.00.

Interest in early Negro blues recordings has become so great in recent years that Mssrs. Dixon and Godrich have been enabled to publish a revised edition of their pioneering discography only six years after the first one. In part this interest has been fostered by their first edition. Collectors and researchers have sent to the compilers additions, corrections, and suggestions, many of which have appeared on the pages of "Blues Unlimited" magazine. Thus this edition is in some ways a co-operative work of many dedicated persons.

It is extremely thorough, remarkably free from error, and a vast improvement over the previous edition, which was excellent for its time. It would be pointless to note errors or cases of questionable judgement here, but it should be stated that these are quite rare for a book of such detail and length. Instead I will list some of its features and comment on a few instances where I think it could have been improved.

The binding and printing are much improved over the first edition, which was hand typed, had many smudges, and tended to fall to tatters with heavy usage. The layout, however, strikes me as inferior. I find the "blocked" format rather difficult when searching for a particular title or session. I much prefer the name of the artist to be in the middle of the line, as in the first edition, rather than at the left hand margin. Also the full name of the initial artist on each page should have been printed at the middle of the top line rather than only the last name at the margin. This would save time for someone searching for an artist named Smith or Johnson or any other common name. The indented style of the first edition for presenting session information was also preferable to the present blocked style. Likewise I prefer the earlier "dash" to indicate repeated information (label and issue number) over the present system of repeating in full. Anyone who prints a "bible" should keep in mind the eyes of its readers.

The bulk of the book is, of course, discography. Records are grouped under their artists in alphabetical order and then listed chronologically. This is by far the best way to present commercial Negro music, since few songs have fixed traditional titles, and a listing by label would appeal to only a few of the most avid record collectors. Most collectors and students of Negro music have been interested in the individual artist and his output. In keeping with this interest Mssrs. Godrich and Dixon have included a thorough index of accompanists. In the discographical portion they include the name of the artist, personnel and instrumentation, recording location and date, master and take number, title, label and issue number(s). Titles that have been reissued on microgroove records are indicated by an "m" in the margin. Headnotes and footnotes appear occasionally to discuss or clarify doubtful or controversial matters. In general these display good judgement and a wide range

of experience and listening to many different types of Negro music on record. The only serious deficiency in a general sense is the failure to list composer credits to the songs. This information can be quite useful for a variety of purposes, although one can sympathize with the problems its inclusion would present to the publisher in the matter of space. Strangely there has never been much interest among collectors or scholars in the composer credits despite the fact that they are good indications as to whether a song is traditional, "composed," or rewritten and can add much to our knowledge of the workings and values of the record companies. Other features of the book include a few pages of introduction and explanation, an extremely useful section on the "race" labels giving listings of the artists recorded on company field trips (except for the Library of Congress), sections of acknowledgements and abbreviations, and an excellent section on microgroove reissues listed both by artist and by label in the case of anthologies. These sections on race labels and reissues are most welcome and laudable innovations. Finally it should be mentioned that information on some Library of Congress recordings regretfully arrived too late for regular alphabetical listing in the main body of the discography and had to be relegated to an appendix. At the end of the book are three pages of errata and minor late additions.

It remains only to discuss the criteria for inclusion and exclusion. The compilers state that they "have attempted to list every distinctively Negroid folk music record made up to the end of 1942." Actually they have gone somewhat beyond this by including sermons and the spoken monologues and folktales recorded by the Library of Congress. Comedy and tap dancing have, however, been excluded. Since virtually all Negro music recorded in this period can be considered folk music, the main problem lies in the words "distinctively Negroid." By this they mean "performed in a style particular to Negro performances and not derivative or a copy of any white style." They base their criteria "mainly upon the prevailing opinions amongst folk-musicologists and collectors as to what is genuinely 'Negroid'." Although they state that ultimately the entire book is a definition of what is meant by "blues and gospel" (i.e., "Negroid"), several criteria can be discovered. All white artists have been excluded except for a few who are accompanied by Negroes and therefore included out of interest to collectors. Whites who sound like Negroes or whose records were issued primarily for Negro consumption are usually mentioned in notes, but their recordings are not listed. Also excluded are almost all strictly instrumental ensemble jazz recordings by Negro artists. These are listed in other books. Instrumental pieces by string and jug bands as well as piano, harmonica, and guitar solos by Negro artists are, however, included here. Also included are "jazz" pieces by groups which normally have a vocalist, such as the Harlem Hamfats. The distinction between blues and jazz instrumentals then is mainly one of instrumentation. Those which feature reed and brass instruments seem to be excluded as "jazz."

The distinctions made so far are quite sensible. The excluded jazz performances are all listed in other books, and their dupli-

cation here would be pointless. The exclusion of white artists conforms at least to the prevailing social patterns in America between 1902 and 1942, but the racial distinction is logical in other ways too. It would be absurd to deny that there are certain fundamental differences between the bulk of Negro folk music and the bulk of white folk music both in repertoire and in style. Although a detailed study will find many individual similarities and overlappings, the general differences remain. Almost all white and Negro folk song performances from this period can be aurally distinguished.

A problem, however, does arise from these very overlappings, for the compilers have excluded a number of Negro vocalists and groups on the grounds that they are not "Negroid" in style or repertoire. These are generally singers of "popular" or classical music or "European" arrangements. Certainly all performances of classical music can be excluded on the grounds that they are not folk music and are performed in a more or less fixed European style. But the other categories are doubtful, since a number of difficult factors are involved. If one excludes singers of "popular" songs (primarily Tin Pan Alley productions), such as Ethel Waters after 1929, then one is making certain assumptions. It is perhaps assumed that blues are not "popular," that one must sing blues and Tin Pan Alley songs in a different style, or that Negro singers of popular songs did not appeal to Negro audiences. None of these assumptions is wholly justified. Certainly the blues were a part of American popular music by the time they were first recorded in 1920. Many white stage and folk singers sang blues in the 1920's, such as Marion Harris and Jimmie Rodgers, and in the Negro cabaret and vaudeville circuit and among many Negro songwriters such as W.C. Handy and Perry Bradford, blues and popular songs were barely differentiated. They were composed and sung by Negroes in practically the same style, the only difference being one of stanzaic structure, and they were all purchased and listened to by Negroes. The fact that whites also enjoyed records by Ethel Waters seems beside the point. I think, however, that the singers of "popular" songs were excluded mainly because this genre of song does not come for the most part from Negro tradition and is rather far removed from any folk tradition of song. But it is mostly a matter of degree as to where the line has been drawn. Fortunately most singers in record tended to concentrate on either blues or popular songs, and cases like Ethel Waters are rare. But the student interested in Negro culture in its fullest sense will regret the exclusion of many "popular" and "sophisticated" singers who had great appeal particularly among the Negro middle and upper classes. Although some members of these classes may no longer have been "folk," they were no less Negro.

Similar problems arise in the handling of certain singers of Negro spirituals who performed in a "European" manner, yet one factor is quite different. The spirituals definitely spring out of a mainly Negro folk tradition. The difference between Roland Hayes (when singing spirituals) and Blind Willie Johnson is mostly one of style and arrangement rather than of the genre of song.

Both sing Negro spirituals, and both had considerable appeal to Negroes, although Hayes had added appeal to whites. Still, I know many Negroes who appreciate the subtleties of both singers. Most Negro spirituals are essentially Negro songs, although they may have become in some instances highly "arranged" and "Europeanized" and thus changed from their original performance style. Still this arranging and Europeanizing was carried out primarily by Negroes on Negro songs. These songs and styles were not so often performed by whites as by blacks, and the fact that they appealed to whites is secondary, since they also appealed to many Negroes. They are always aurally recognizable as sung by Negroes. Therefore I feel that artists such as Roland Hayes, the Fisk Jubilee Singers, and the Golden Gate Quartet can be considered a branch of the main stream of Negro music, at least as long as they continued to sing traditional Negro songs, and their records should have been included in this book.

The foregoing criticisms may seem pedantic, since the criteria for inclusion are bound to meet agreement with almost all record collectors. But almost all these collectors are white, and the criteria conform to a white standard of what is "Negroid." I am by no means accusing Messrs. Godrich and Dixon of racism, and I do feel that they have been consistent in applying their criteria and have generally drawn the line at the boundaries of real stylistic differences. But these boundaries are still not at the outer limits of Afro-American music but rather at the outer limits of the taste of present-day record collectors, almost all of whom happen to be white. Should we continue to label some black artists such as Ethel Waters, Roland Hayes, and the Fisk Jubilee Singers "not Negroid?" What then are they? Certainly they are neither white, European, nor "Caucasoid" in style or repertoire, although stylistically singers like Hayes may often come very close to being "European." Their performances rather represent a hybrid product and should be recognized as such. They are more or less close to a "European" style, certainly more so than Charlie Patton or Robert Johnson, but they likewise retain important links with Afro-American style.

I raise these issues not so much as a criticism of this book, which I consider superb and recommend highly, but because they are important ones that have not previously been faced by white record collectors and researchers of Negro music, yet they must be faced by anyone who is interested in Negro culture as a whole and its relation to the total culture of the United States. The isolation of only a certain portion of the artistic production of Negroes as "Negroid" unfortunately leaves black people with little room for cultural expansion or the incorporation of outside techniques into their own cultural system and therefore in a position to be exploited culturally. No hillbilly discographer would ever think of excluding Dock Boggs, Frank Hutchison, or Jimmie Rodgers for failure to perform in a distinctly "Caucasoid" or "Anglo-American" style, yet these performers are all heavily influenced by Negro music. In fact, the majority of white country and popular singers in this century have been influenced to an extent by some form of Negro music. It

is only some folklorists concentrating so heavily on the white ballad tradition who have obscured this fact. I hope that by raising these issues I can encourage discussion on the subject of the interplay of Negro and white musicians and musical styles and perhaps encourage someone to compile a discography of Negro singers, comedians, tap dancers, and public speakers excluded from this book.

--David Evans
Dept. of Anthropology
California State College,
Fullerton
March, 1970

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ANNUAL MEETING OF JEMF ADVISORS & DIRECTORS

The annual meeting of the JEMF Advisors was held Jan. 18, 1970, at JEMF offices. The main order of business was the selection of Advisors to the JEMF, and selection of Sponsors for the Friends of the JEMF. Elected as Advisors for six-year terms were the following: John Cohen, Ronald C. Foreman, Jr., John Greenway, John Hammond, Wayland Hand, Alan Jabbour, Bill C. Malone, Thurston Moore and Mike Seeger. Selected as Sponsors for two-year terms were the following: Paul Ackerman, Bill Bolick, Johnny Bond, Bill Boyd, Joe Dan Boyd, Lawrence Cohn, Philip F. Elwood, John D. Loudermilk, Asa F. Martin, Bill Monroe, Neil V. Rosenberg, John L. Smith, Carl T. Sprague and Merle Travis.

Following the meeting of the Advisors, a meeting of the Directors of the JEMF was held. A report on the progress of the computer discography project financed on a matching-grant basis by the National Endowment for the Humanities was given by Norman Cohen and accepted unanimously.

D. K. Wilgus suggested that the JEMF prepare a series of related papers on research problems peculiar to JEMF's sphere of interest to be presented at the annual meeting of the American Folklore Society, which will be held in Los Angeles in November, 1970. The project was discussed and approved in principle.

Ed Kahn tendered his resignation as Executive Secretary of the JEMF. The Directors accepted his resignation with regret. Norman Cohen, currently Acting Executive Secretary, was appointed to succeed Ed Kahn as Executive Secretary.

KING 500 SERIES NUMERICAL
(Part 8)

<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
1495		24 HOURS A DAY (365 A YEAR) WITH YOU	Cathy Ryan
1496		GUM DROP	The Gum Drops
1497	3988	DON'T TAKE IT SO HARD FALSE OR TRUE	Harvie June Van
1498	3989	I FOUND OUT IF I TOLD YOU, WOULD YOU BELIEVE ME	Charlie Gore
1499		EVERYTHING BUT A ONE MAN WOMAN DON'T TAKE IT SO HARD	The Gum Drops
1500		I'LL WAIT FOR ONE MORE TRAIN BLOODSHOT EYES	Hank Penny
1501	3981	WHAM! BAM! THANK YOU MA'AM VICTIMS OF AN INNOCENT DANCE	Jimmie Osborne
1502	3982	A SINNER'S LOVE AFFAIR	
1502	F486	OVER THE RAINBOW	Billy Ward & His
1503	F452	GIVE ME YOU	Dominoes
1503	3951	DON'T GET YOUR DANDER UP	York Brothers
1504	3954	WHATSOEVER YOU DO ALL AROUND THE WORLD	Kay Adams
1505		IT JUST AIN'T LOVE I'LL GIVE 'EM RHYTHM	Hardrock Gunter
1506		I PUT MY BRITCHES ON JUST LIKE EVERYBODY ELSE	
1506		BARNYARD HOP MISS THE LOVE (THAT I'VE BEEN DREAMING OF)	Bonnie Lou
1507		BLUE YESTERDAY	Cowboy Copas
1508		TELL ME MORE CRY BABY CRY	Dave Dudley
1509	3904	THIS IS THE LAST TIME DOUBLE BANJO BLUES	Don Reno & Red
1510	3897	TRAIL OF SORROW	Smiley
1511			
1512		DON'T LAUGH AT ME KEEP IT MOVIN'	The Ink Spots

*** End of Series ***

Additions to Previous Parts

Malcolm Blackard and Richard A. Horlick have supplied master numbers that were unavailable at the time the records were listed in previous parts of the numerical. They are listed below, in the

order as the titles appeared in the original numerical listing.

<u>Release No.</u>	<u>Master Nos.</u>	<u>Release No.</u>	<u>Master Nos.</u>
1096	3412/3409	1163	3507/3506*
1106	3437/3438	1165	3513/3516
1107	3435/3362	1170	3522/3520
1108	3424/3422	1173	3528/3529**
1109	3380/3379	1175	3531/3530
1115	3419/3418	1177	3453/3455
1122	1949/2192	1186	3452/3450
1127	3410/3411	1280	F1127/F1131
1133	3454/3456	1281	F1130/F1129
1134	3473/3474	1297	9343/9342
1136	3482/3479	1304	9360/9361
1139	3484/3485	1342	8469/8465
1143	3431/3432	1364	8474/8462
1154	3478/3475	1368	9446/9447
1155	3421/3451	1378	9472/9470
1156	3472/3470	1425	9471/9336
1157	3436/3433	1429	9362/9363
1161	3497/3496	1492	F382/F484

* 2nd title is "You Hid Your Cheating Heart"

** Label says by York Bros.

(Note: All master numbers were preceded with a K, except for those shown as preceded with an F.)

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NEW JEMF REPRINT NOW AVAILABLE

We are pleased to announce that JEMF Reprint #14 is now available: "Negro Music: Urban Renewal" by John F. Szwed. The article is reprinted from Our Living Traditions: An Introduction to American Folklore. This represents our initial efforts to broaden the activities of the JEMF to include all areas of commercially recorded and published folk music. Reprints are available at 50 cents per copy. (California residents please add 5% sales tax.)

* * * * *

ERRATUM

In the article "JEMF Receives Grant from NEH" (JEMF Quarterly #16, p. 150), it was stated that Guthrie Meade had been hired as a consultant for the discography project. We wish to correct any impression this may have given readers that Gus was hired as a full-time employee. Gus has been engaged on an occasional basis--and in truth most of the time he is putting into this project is without compensation. We are grateful for his cooperation.

JEMF HOLDINGS: SONG FOLIOS Part 8

In this issue the Quarterly continues a list of the song folios which the JEMF has on file, excluding those held on micro-film only. The Foundation would appreciate receiving any song folios which it lacks.

- SONGS FROM THE HEART BY JIMMIE SKINNER, n.d.
- SLEEPY HOLLOW COWBOYS AND COWGIRLS' FOLIO NO. 1, American Music, Inc., Portland, 1940.
- SLEEPY HOLLOW RANCH COWBOYS AND COWGIRLS SONG FOLIO, Bourne, Inc., New York, 1946.
- SLIM JIM AND THE VAGABOND KID SONG COLLECTION, n.d.
- ARTHUR SMITH'S ORIGINAL FOLK SONGS FOLIO NO. 1, American Music, Inc., Hollywood, 1943.
- BLAINE SMITH AND HIS BOYS FROM IOWA, M.M. Cole Pub. Co., Chicago, 1937.
- BLAINE SMITH HISTORIC ALBUM OF FAVORITE SONGS, POEMS, PICTURES, Country Music, Chicago, 1942.
- JERRY SMITH, WESTERN HEART THROBS, Bob Miller, Inc., New York, 1937.
- JERRY SMITH'S FOLIO OF ORIGINAL HOME & RANGE SONGS, NO. 1, American Music, Inc., Portland, 1939.
- JERRY SMITH'S FOLIO OF ORIGINAL HOME & RANGE SONGS, NO. 2, American Music, Inc., Portland, 1941.
- JERRY SMITH'S FAVORITE SONGS, Jerry Smith, 1944.
- SMOKY MOUNTAIN BALLADS, Omega Music Edition, New York, n.d.
- HANK SNOW, THE SINGING RANGER, Hill and Range Songs, Inc., Beverly Hills, 1949.
- HANK SNOW, THE SINGING RANGER, FOLIO NO. 2, Hill and Range Songs, Inc., New York, 1951.
- HANK SNOW FOLIO NO. 3, Hill and Range Songs, Inc., New York, 1953.
- HANK SNOW, THE SINGING RANGER, FOLIO NO. 4, Hill and Range Songs, Inc., New York, 1956.
- EARLY AMERICAN SONGS FROM THE REPERTOIRE OF THE SONG SPINNERS, Associated Music Publishers, Inc., New York, 1943.
- SONGS OF THE GOLD MINERS, Carl Fischer, Inc., New York, 1932.
- SONGS OF THE ROAD AND RANGE, Allan & Co. Pty. Ltd., Melbourne, 1943.
- SONGS OF THE ROUNDUP, Robbins Music Corp., (1934?).
- SONGS OF THE SADDLE, Sam Fox Pub. Co., Cleveland, 1933.
- SONGS OF THE SADDLE, NO. 1, American Music, Inc., Portland, 1942.
- SONGS OF THE SADDLE, NO. 2, American Music, Inc., Portland, 1942.
- SONGS OF THE SADDLE, NO. 3, American Music, Inc., Portland, 1942.
- SONGS OF THE SADDLE, NO. 4, American Music, Inc., Portland, 1943.
- SONGS OF THE SADDLE, NO. 5, American Music, Inc., Portland, 1943.
- SONGS OF THE SOIL, Western Music Pub. Co., Hollywood, 1942.
- THE SONS OF THE PIONEERS SONG FOLIO NO. 1, American Music, Inc., Hollywood, 1936.
- ORIGINAL SONGS OF THE PIONEERS, FOLIO NO. 2, American Music, Inc., Hollywood, 1936.
- SONS OF THE PIONEERS ORIGINAL SONGS OF THE PRAIRIE, FOLIO NO. 3, American Music, Inc., Hollywood, 1937.
- SOUTHERN ROUND-UP OF HILLBILLY HITS, NO. 1, Southern Music Pub. Co., Sydney, 1947.

- TIM SPENCER'S SAGEBRUSH SYMPHONIES, NO. 1, American Music, Inc., Hollywood, 1942.
- TIM SPENCER'S SAGEBRUSH SYMPHONIES, NO. 2, American Music, Inc., Hollywood, 1943.
- THE STANLEY BROTHERS SONG BOOK AND ALBUM, n.d.
- BUDDY STARCHER'S ROUNDUP OF SONG HITS, BOOK NO. 1, Dixie Music Pub. Co., New York, 1942.
- SONG AND PICTURE ALBUM: CARL STORY AND HIS RAMBLING MOUNTAINEERS, The Stephens Press, Asheville, North Carolina, 1946.
- TOBY STROUD AND HIS HILL BILLY SONG HITS, BOOK NO. 1, Wheeling, W. Va., n.d.
- TOBY STROUD'S HILL BILLY SONG HITS, BOOK NO. 2, n.d.
- SMILIE SUTTER'S ALL STAR SONG COLLECTION, Dixie Music Pub. Co., New York, 1943.
- SWING YOUR PARTNER BY JOHN L. LAIR, John L. Lair, Renfro Valley, Ky., 1931.
- JAKE TAYLOR AND HIS GANG'S GALLERY, n.d.
- JAKE TAYLOR AND HIS RAIL SPLITTERS LOG BOOK, n.d.
- JAKE TAYLOR AND HIS RAIL SPLITTERS LOOKING GLASS, n.d.
- TEAR JERKERS EVERYONE LOVES, Edward B. Marks Music Corp., New York, n.d.
- FAVORITE RADIO HYMNS AS SUNG BY TED AND WANDA, Nashville, n.d.
- TED & WANDA, SONG BOOK AND PICTURE ALBUM, n.d.
- THE TENNESSEE HILLBILLIES FOLIO OF ORIGINAL SONGS, BOOK 1, Wallace Fowler Publications, Knoxville, 1945.
- SONGS OF THE TENNESSEE RAMBLERS, FOLIO NO. 1, American Music, Inc., Portland, 1940.
- ORIGINAL SONGS THE TEXAS RANGERS SING, Midland Music Co., Kansas City, Mo., 1946.
- GURNEY THOMAS' FOLIO OF FAVORITE SONGS, n.d.
- HANK THOMPSON'S BRAZOS VALLEY HIT SONGS, Hill and Range Songs, Inc., New York, 1954.
- FLOYD TILLMAN'S LONE STAR MELODIES, Peer International Corp., New York, 1945.
- TINY TEXAN, WORLDS GREATEST COLLECTION OF COWBOY AND MOUNTAIN BALLADS, M. M. Cole Pub. Co., Chicago, 1930.
- TIP TOP SONGS OF THE ROAMING RANGER, Joe Davis, Inc., New York, 1935.
- SONGS OF THE TOBACCO TAGS, n.d.
- DICK TODD SELECTS AMERICA'S FAVORITE SONGS, Peer International Corp., New York, 1942.
- RADIO FAVORITES OF TONY AND JUANITA, Albert R. Brumley, 1946.
- TONY, JUANITA AND BUDDY'S ALBUM OF MOUNTAIN & COWBOY SONGS, Southern Music Pub. Co., 1939, New York.
- HARRY TORRANI'S SWISS YODELLING ALBUM, Southern Music Pub. Co., Sydney, 1953.
- THE AL TRACE FOLIO OF COMEDY SONGS, Edwin H. Morris & Co., New York, 1944.
- AL TRACE, ORIGINAL SONGS, COWBOY SONGS, MOUNTAIN BALLADS, M. M. Cole Pub. Co., Chicago, (1943?).
- THE STREET SINGER'S (ARTHUR TRACY) COLLECTION OF FAVORITE RADIO SONGS, Robbins Music Corp., New York, n.d.
- MERLE TRAVIS HIT PARADE FOLIO NO. 1, American Music, Inc., Hollywood, 1956.

JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," By Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968). (Only available without cover.)
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢ (please give Friends membership number when ordering); all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968) by John L. Smith. Price to Friends of the JEMF, \$1.00 (please give Friends membership number when ordering); all others, \$2.00

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photos, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00.

CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX

JEMF QUARTERLY

Vol. 6, Part 1

Spring, 1970

No. 17

CONTENTS

Letters to the Editor	1
Folklore: A Sub-Discipline of Media Studies? by Ed Kahn	2
Sacred Harp Recordings: Brunswick Catalog Preliminary Notes Contributing Towards a Numerical Check List by Harlan Daniel	7
Interview with Denmon Lewis by Charles H. Faurot	17
Notes from the Friends of the JEMF	18
Discography of Recordings by Buell Kazee	19
Commercial Music Graphics: #12 by Archie Green	23
Works in Progress	27
The Blues as Dramatic Monologues by Rod Gruver	28
Carl T. Sprague: The Original "Singing Cowboy" by John I. White	32
Bibliography of Articles on Cowboy and Western Songs by John I. White	35
Bibliographic Notes of Interest	37
Book Reviews: <u>A History and Encyclopedia of Country, Western, and Gospel Music</u> by Linnell Gentry (reviewed by Fred Hoeptner); <u>Blues and Gospel Records: 1902- 1942</u> by J. Godrich and R.M.W. Dixon (reviewed by David Evans)	38
Annual Meeting of JEMF Advisors and Directors	44
King 500 Series Numerical (Part 8)	45
New JEMF Reprint Now Available	46
JEMF Holdings: Song Folios (Part 8)	47

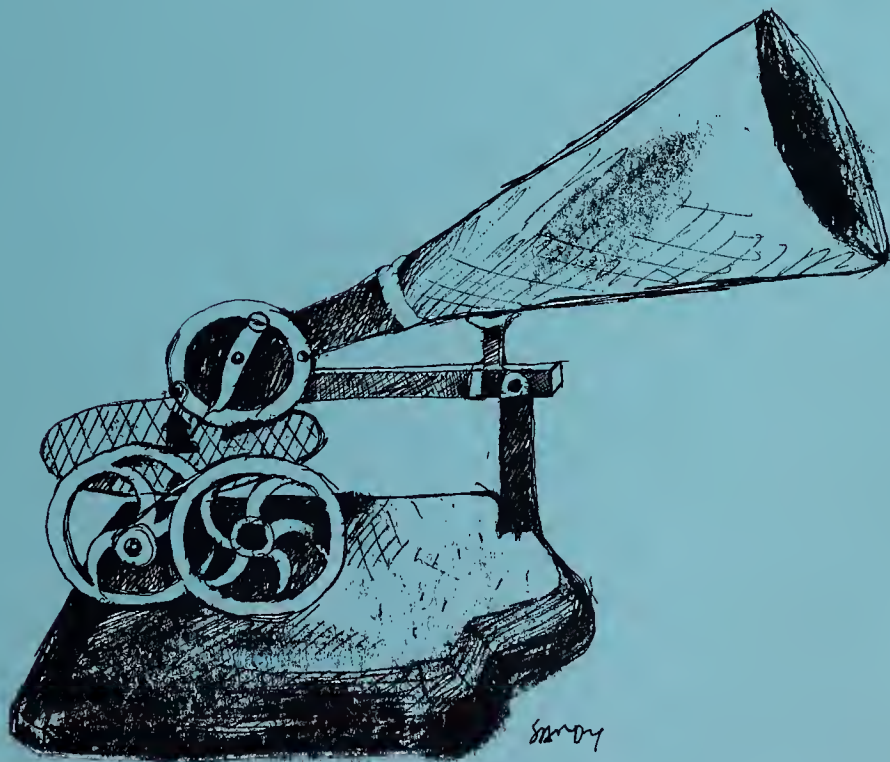
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Members of the Friends of the JEMF receive the JEMF Quarterly (formerly JEMF Newsletter) as part of their \$5.00 (or more) annual membership dues; individual subscriptions are \$4.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Vol. 3 (Nos. 7, 8) are available at 35¢ per copy. Back issues of Vol. 4 (Nos. 9, 10, 11, 12) are 75¢ per copy.

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JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VI PART 2, SUMMER, 1970, NO. 18

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles, originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS TO THE EDITOR

[Editor's note: The following letter was forwarded to the editor by Archie Green, to whom it was sent.]

I have read your article with great interest and appreciation, and, just for your own enlightenment (!) I will add a comment or two. Looking back on my early days, your question as to the Ashland recital is quite appropriate. I was as green then as the picture which I used. I speak of the attempted impression of the pose. However, there is a connection in the program.

First, some background review, some of which you already know. My insight into the importance of folk music began in the latter half of my college years. I was studying Voice, Appreciation and History of Music, Harmony and related subjects--too late for the piano--along with the major courses in ancient languages and English. During this period I was hearing all the greats in concerts at Lexington--John McCormick, Frances Alda, Paderewski, Rachmaninoff, Albert Spalding, Schumann-Heink, Kreisler, Grainger and many others. Up to this time almost every concert consisted of pure classics with some conventional encores--"Old Refrain" etc. for violin, "Kerry Dancing" for singers, and many other similar numbers, but no down-to-earth folk songs as we think of them. At this point, Negro Spirituals were becoming the thing for a section on a vocal concert and occasionally a Western song. This trend picked up rather quickly, and soon folk songs were widely accepted as good vocal renditions on classical programs. Of course, in those days, all such concerts were done in formal attire, and all folk songs were still done with piano accompaniment--no guitars or any instrument of the folk world we think of today. During my last college days, or rather just after my graduation, I did a complete folk music program (after much the same pattern that I used in U. of Ill) in tie and tails at the University of Ky. old Gymnasium. I played the banjo and gave comments on the music of the Ky. Mountains, related it to folk music all over the world, did some Negro Spirituals and had a very successful program.

By the time I was teaching voice, preaching and directing choirs in Ashland and vicinity, I was well known in that section, in fact, more widely as a good entertainer in colleges and high schools as well as music clubs. I usually mixed the program--folk, semi-classic and a section of classics. This was the pattern of the program in Ashland. I commented on folk music all over the world, showed that many of the songs which are accepted as "good" music were folk songs (for example, "Last Rose of Summer," et. al.). Then I explained how many of the opera themes (melodies, I mean) were picked up from folk themes. To this I added the raw tunes and customs of the mountain music, gave them the program much as I did in your University, took a number or two and slowed the melody down to show them how beautiful they would be if sung in a conventional song. I give the impression that I lectured a lot for a program of this kind. However, that is not the case. I made brief

comments and demonstrated quickly, making the larger portion of the program musical rather than lecture. It was an admission program, sponsored by a group of young people in that church and the proceeds were divided. It had been publicized, but, of course, the audience was not large. However, it was very successful. I did this in formal attire, something I would never think of now. Incidentally, I had the advantage of advertizing my ability, if any, as a teacher and singer, because this kind of program was announced through the atmosphere of the society column, not the business page.

Let me point out that there was a difference in the acceptance of folk music or songs when they were presented as a relaxing ally of a classical program and their presentation in "lowbrow reality" by themselves with common artists such as banjo-pickin' Buell Kazee. Today, practically the latter is the realm of common acceptance, and the audience is much larger. My program in Ashland seems to have been in the transition period.

One more comment might be helpful. Whether right or wrong, I have always presented folk music publicly as literature representing times and customs. However, I always did my work with absolute conformity to the original styles of singing and playing, and never with any attempt to take them out of their settings or make them take on a classical or even conventional atmosphere. In addition to some intellectual interpretation, I always tried to preserve the pure quality of natural enjoyment.

An interesting note about Grainger: His yen for folk tunes is abundant in his music, as we all know. In my college days I obtained a copy of "Twelve Kentucky Mountain Songs" by Brock and Wyman (Oliver Ditson, Boston). It contained more songs that I knew and the way I knew them than any other book I have had. Well, before Grainger died (I think he has died), I heard him being interviewed on radio, only a few years ago. This question was asked: "What collection of folk songs do you regard as the best?" To which he replied without hesitation, "Twenty Kentucky" etc. It put starch in my collar to hear a man like Grainger agree with me!!

Buell Kazee
Winchester, Kentucky

To the Editor:

Upon receiving the latest JEMF Quarterly a few days ago and reading Mr. David Evans' review of the Godrich & Dixon Book Blues & Gospel Records 1902-1942, I wrote Mr. Evans and stated that he had not mentioned what I feel to be the most serious mistake of the entire book. This is the headnote which flatly states that The Carver Boys on Paramount were definitely Negro. Since this definitely is not true, it seems that many people are going to be ill-informed and that the truth should be published to the contrary.

Robert Nobley
Roanoke, Alabama

FROM THE ARCHIVES: "THE ARKANSAS TRAVELER"

Few American humorous sketches are more widely known than "The Arkansas Traveler," a scenario that continues to amuse listeners, partly because of the reversal of the time-worn images of the city slicker and the country bumpkin. The origin of the sketch and the accompanying fiddle tune has been sought for over a century. We reproduce on the following pages the earliest serious investigation of this question, Henry Chapman Mercer's "On the Track of 'The Arkansas Traveler,'" which appeared in Century Magazine, 51:5 (March 1896), p. 707. Mercer (1856-1930), an active member of the Bucks County Historical Society, authored numerous books and articles.

Merger could not answer to his own satisfaction the question of who originally wrote the sketch, and although later writers have found more relevant material, they have been unable to decide which of four claimants was the author. The best study to date is by James R. Masterson in his Tall Tales of Arkansas (Boston: Chapman & Grimes, 1943). Catherine M. Vineyard, in Backwoods to Border (Texas Folklore Society Publication #18, 1943) gathered together numerous versions and discussed the question of origins.

Masterson concluded that "the tune was current by 1845 and was in print by 1847, and the dialogue was current by 1851 and was in print by 1860" (p. 221). He noted that portions of the dialogue had appeared in print in the 1830's. Vineyard, in discussing the forerunners of the Arkansas Traveler dialog, pointed out that two ubiquitous exchanges (the ducks fording the river and the leaky roof) appeared in German literature in the early 16th century.

While a complete discography of all recordings of the fiddle tune, "The Arkansas Traveler," would be too lengthy to attempt at this time, we are interested in compiling a listing of all recordings of the dialogue sketch. We would appreciate any additions or corrections to the following discography.

- (1902) Len Spencer--Edison cyl. 8202
- (1910) Len Spencer--Edison cyl. 10336 "Return of the A. T."
- (ca 1910) (Artist not given)--Silvertone 21; Oxford (no #)
- (ca 1910) Len Spencer--Victor 16199
- (191?) Steve Porter--Silvertone 1201, Banner 2159, Pathe 020670, Perfect 11025 (as Gilbert Holdt), Oriole 917 (as Hiram Jones)
- (1925) J. D. Weaver--Okeh 45016
- (1927) Earl Johnson & his Clodhoppers--Okeh 45156 "Earl Johnson's A.T."
- (1928) Jilson Setters--Victor 21635
- (1928) Clayton McMichen and Dan Hornsby--Columbia 15253 "The Original A. T., Pts. 1 & 2"
- (1931) Tennessee Ramblers--Brunswick 225, Jap. Coral MH 174
- (1955) Tom Paley & Oscar Brand--Esoteric ES-S38
- (1959) Stanley Brothers--King 5306, King LP 697, King LP 726, King LP 1046, Starday SLP 9-449 "How Far to Little Rock"
- (1962) Stanley Brothers--King 5629 "Still Trying to Get to Little Rock"

ON THE TRACK OF "THE ARKANSAS TRAVELER."

SOMETIME about the year 1850 the American musical myth known as "The Arkansas Traveler" came into vogue among fiddlers. It is a quick reel tune, with a backwoods story talked to it while played, that caught the ear at "side shows" and circuses, and sounded over the trodden turf of fair grounds. Bands and foreign-bred musicians were above noticing it, but the people loved it and kept time to it, while tramps and sailors carried it across seas to vie merrily in Irish cabins with "The Wind that Shakes the Barley" and "The Soldier's Joy." With or without the dialogue, the music was good for the humor, and it would have shown to the musical antiquary, if he had noticed it, the boundary line between the notes of nature and the notes of art as clearly as "Strasburg" or "Prince Eugene" or "The Boyne Water" or "Dixie."

It lost nothing where showmen caught it from Western adventurers in the days before the Union Pacific Railroad, and gained vogue in the hands of negro minstrels, who, if they touched up the dialogue, never gave the flavor of cities and theaters to the outdoor tune. When the itinerant doctor made a stage of his wagon-top of a Saturday night, it helped the sale of quack medicines on the village square, and there was a tapping of feet in the crowd under the torches when a blackened orchestra set the tune going from fiddle to fiddle.

I learned of the myth nearly thirty years ago from Major G. D. Mercer, who had brought it from the Southwest in the pioneer days and played the tune on the violin as it should be played to the dialogue.

First there comes a slow, monotonous sawing of the notes, which prepares one, as the curtain rises, for a scene in the backwoods of Arkansas.

The sun is setting over the plains. A belated horseman in coonskin cap, and well belted with pistol and bowie-knife, rides up to a squatter cabin to ask a night's lodging. By the door of a rotting shanty sits a ragged man astride of a barrel, slowly scraping out the notes you hear. There are children in the background, and a slatternly woman stands on the threshold. The man on the barrel plays away, paying no attention to the visitor, and the dialogue begins.

"Hello, stranger!" says the horseman.

"Hello yourself!"

"Can you give me a night's lodging?"

"No room, stranger."

The playing goes on.

"Can't you make room?"

"No, sir; it might rain."

"What if it does rain?"

"There 's only one dry spot in this house, and me and Sal sleeps on that."

The playing continues for some time. Then the horseman asks:

"Which is the way to the Red River Crossing?"

The fiddler gives no answer, and the question is repeated.

"I 've lived hyar twenty years, and never knowed it to have a crossin'."

The stranger then begins to tease, the tune still playing.

"Why don't you put a roof on the house?"

"What?"

"Why don't you put a roof on the house?"

"When it 's dry I don't want a roof; when it 's wet I can't."

The tune goes on.

"What are you playing that tune over so often for?"

"Only heard it yisterday. 'Fraid I 'll forget it."

"Why don't you play the second part of it?"

"I 've knowed that tune ten years, and it ain't got no second part."

The crisis of the story has come.

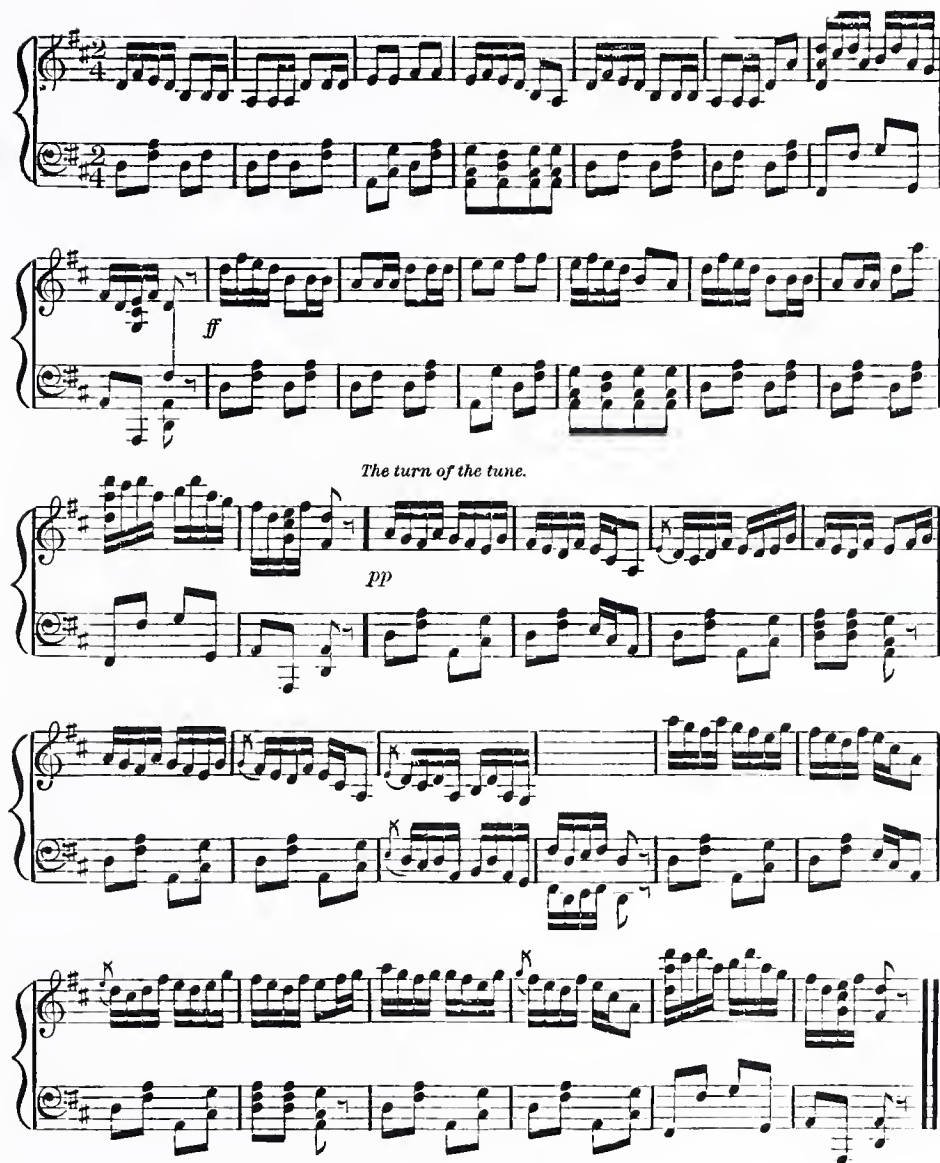
"Give me the fiddle," says the stranger.

The man hands it to him, and a few moments of tuning are needed as a prelude to what follows, which has been immortalized in the popular print here shown, known as "The Turn of the Tune."

When the stranger strikes up, turning away into the unknown second part with the heel-tingling skill of a true jig-player, the whole scene is set in motion. The squatter leaps up, throws out his arms, and begins a dance; the dog wags his tail; the children cut capers; and the "old woman" comes out, twisting her hard face into a smile.

"Walk in, stranger," rings the squatter's voice. "Tie up your horse 'side of ol' Ball. Give him ten ears of corn. I'll out the demi-

THE CENTURY MAGAZINE.



«THE ARKANSAS TRAVELER.»

A version arranged for the piano by Mr. P. D. Benham, editor of «The Arkansas Traveler» of Chicago.

john and drink it all. Stay as long as you please. If it rains, sleep on the dry spot.»

The legend, like all myths, has many variants. Mr. Benham, editor of the Chicago «Arkansas Traveler,» and Mr. T. R. Cole of Charleston, West Virginia, have given me versions with more varied dialogues; but the colloquy as to night's lodging, roof, and tune remains about the same, and the student of folk-lore is left to trace

its threads of fancy in whatever directions they lead.

I found, to my surprise, the episode of the roof among the memorabilia of York Harbor, Maine,¹ where the legend exists that about 1832 Betty Potter and Esther Booker lived on the dividing line between York and Kittery, in a cabin with a large hole in the roof. One

¹ «Gorgeana and York,» by Alexander Emery, 1874, p. 207.

ON THE TRACK OF «THE ARKANSAS TRAVELER.»

rainy day some ramblers, finding the women boring holes in the floor to let through the drip, asked the following questions and got the following answers:

«Why don't you mend the hole in the roof, Miss Potter?»

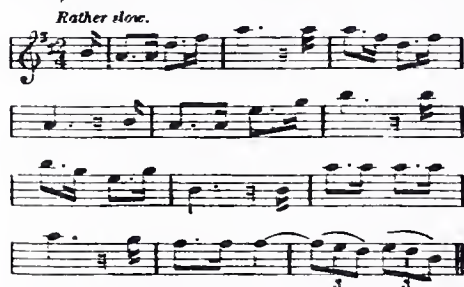
«Can't do it; it rains so.»

«Why don't you do it when it don't rain?»

«No need of it then.»

«The Arkansas Traveler» is not mentioned among the border anecdotes in «Beyond the Mississippi,» by A. D. Richardson,¹ nor in Burton's «Cyclopedia of Wit and Humor,»² and Professor Child of Harvard told me, when I wrote to him about it in 1884, that he had made no study of the ballad-like myth. But it must have traveled to Ireland somewhere in the fifties, as Daniel Sullivan, a famous fiddler who played it for me at 815 Albany street, Boston, in 1885, had probably learned it when a young man at Limerick.

There may be many other stories and fiddle tunes with which it might be compared, though I have heard only one, called «The Lock Boat after the Scow» (with the music as follows), played on the violin, and told me by Mr. George Long of Doylestown, Pennsylvania, before 1880.



As a canal-boat approaches a lock after dark, the boatman's tune, played slowly on the fiddle, sounds above the noise of the sluice and the tinkle of mule-bells. When the mules have passed, the boat comes into place as the barefooted lock-boy skips over the gliding rope. Then the tune stops for the following dialogue between boatman and boy.

«Got the gate shut behind there?»

«Yes.»

«How many laps did you take?»

«Three.»

«Are the mules on the tow-path?»

«Yes.»

«Are you ready?»

«All ready.»

«Let her come.»

Then comes the quick turn of the tune to the rush of the water, while the boat settles



quickly down into the lock. When she rests on the low level the notes cease for more questions and answers.

«Is the gate open ahead?»

«Yes.»

«Is the rope clear of the bridge?»

«All clear.»

«Mules on the tow-path?»

«Yes.»

«Out of the way, then. Gee-e-ed up!»

And the boat glides away, as she came, to the swinging music.

The farther we travel north the more apt are we to hear the «Arkansas» of the «Traveler» made to rhyme with the word «Matanzas»; but he who feels the true inspiration of the tune sympathizes with the action of the State legislature at Little Rock, which put an end to the «Kansas-ing» of the name in 1881 by making the last syllable rhyme with *raw* and setting the accent on *Ark*; or with Professor William Everett, who stood up and publicly thanked a gentleman for saying «Arkansaw» at a dinner in Washington. There the wish to rhyme it with «Kansas» had been so strong about 1860 that two congressmen from the State had to be addressed by the Speaker of the House as «the gentleman from Arkansas» and «the gentleman from Arkansaw» respectively.

When we seek to trace back the legend to its own country, a surprise is in store for us. To learn from certain authorities in Arkansas that the myth is discountenanced there by a strong State feeling argues ill for our enterprise; and it throws an unexpected seriousness over the situation to be told that the dialogue at the cabin is «a misrepresentation and a slur,» and that the hero of the story, pursuing «a strange errand of misconception,» has «checked immigration» and «done incalculable injury to the State.» To get at the bottom of the matter in a friendly way involves a discussion as to what induces settlers to settle, what people generally do with their ballads and myths, and what the Californian meant who recently declared that the

¹ Bliss & Co., New York, 1867.

² D. Appleton & Co., New York, 1858.



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35 NASSAU ST. NEW YORK

THE ARKANSAW TRAVELER.

SCENE IN THE BACKWOODS OF ARKANSAS

Traveler: to Squatter, can you give me some refreshments and a nights lodging? Squatter, no sir, have't got any room, nothing to eat. Fiddler, away. Traveler: where does this road go to? Squatter, it don't go any where it stays here. Still fiddling. Traveler, why don't you play the rest of that tune? Squatter, don't know it. Traveler, here give me the fiddle, plays

demise of Bret Harte would be an event of the highest possible advantage to California. All of this produces an atmosphere of solemnity, which, taking possession of our spirits, might threaten to become serious, were we not inclined, after mature consideration, to take advantage of the best remedy at hand, simple but sure. This consists in asking in one of our old friends to tell the story and to play the tune.

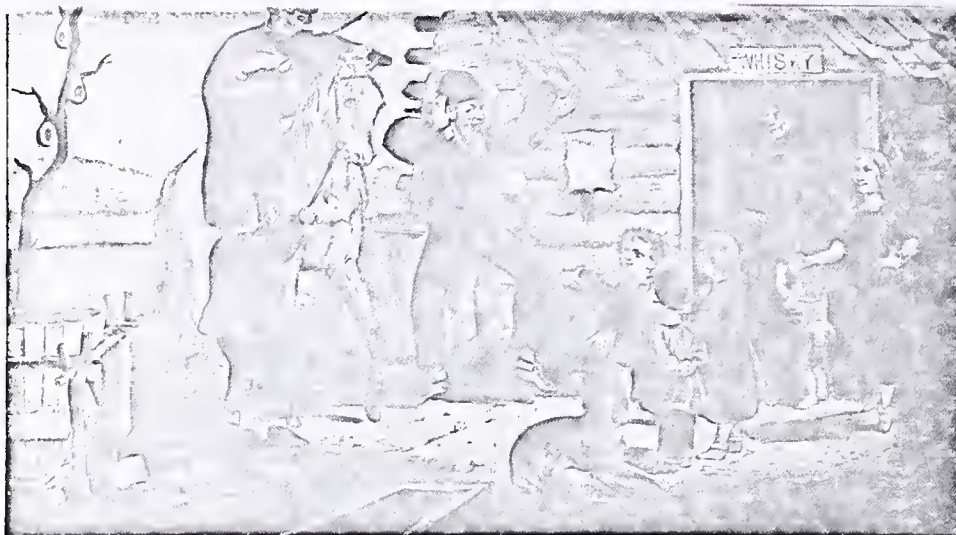
In the face of these difficulties it is no easy matter to learn more than that Colonel Sanford C. Faulkner (born in Scott County, Kentucky, March 3, 1803; died in Little Rock, August 4, 1874) was the originator of the story, its hero, and in fact the Arkansas Traveler himself.

Mr. Benham tells me that in the State campaign of 1840, Colonel Faulkner, Hon. A. H. Sevier, Governor Fulton, Chester Ashley, and Governor Yell, traveling through the Boston Mountains (Mr. S. H. Newlin, of «The Arkansas Farmer,» Little Rock, says it was Colonel «Sandy» Faulkner and Captain Albert Pike in Yell County), halted at a squatter's cabin for information. Colonel «Sandy,» who was the spokesman, and no mean fiddler himself, had some sort of bantering talk with the squatter, who was sawing at a tune on

a violin, and finally played the second part of it for him. Out of this, say my informants, grew the «good story» which the colonel, on his return, was called upon to tell at a dinner given in the once famous bar-room near the Anthony House in Little Rock. Years afterward he told it again at a State banquet in New Orleans, when the Governor of Louisiana handed him a violin and asked him to regale the company with the then celebrated narrative.

In New Orleans his fame abode with him, for Mr. Benham adds the curious bit of information that at the old St. Charles Hotel a special room was devoted to his use, bearing over the door in gilt letters the words «The Arkansas Traveler.» Mr. N. L. Prentiss, editor of the Topeka (Kansas) «Commonwealth,» says that Colonel Faulkner's violin was offered for sale in Little Rock in 1876 for one hundred dollars.

Mr. George E. Dodge of Little Rock wrote me in 1892, in contradiction of most of the above, that the story of Colonel Faulkner and the squatter was a pure fiction without a happening-place, «either invented by Faulkner or by some of his friends, who delighted in hearing him tell it and play the tune, and made him the central figure of it more for a joke than anything else.»



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ED. BARNES, NEW YORK

THE TURN OF THE TUNE.

TRAVELER PLAYING THE "ARKANSAS TRAVELER."

Squatter: Why stranger I've been trying four years to get the turn of that tune, come right in! Johnny take the horse and feed him! Wife git up the best Corn cake, you can make! Sally make up the best bed! He kin play the turn of that tune, come right in and play it all through stranger. You kin lodge with us a month free of charge.

But however that might have been, a local artist, Edward Washburn by name, once living at Dardanelle, Arkansas, was so much impressed with the story that he took it into his head, about 1845-50, to paint the originals of the prints here copied. As he then lived with the family of Mr. Dodge in Little Rock, he made the children pose for his sketches. Mr. G. E. Dodge was the boy in the ash-hopper, «and we had great times,» says he, now fifty years after, «posing for his figures of the squatter's children. I was constantly with him in his studio, and in fact felt that I was helping to paint the picture. The picture representing «The Turn of the Tune» was an afterthought. The boy in the ash-hopper gets down from his perch and takes the stranger's horse. The children assume different attitudes. But we never celebrated the completion of the second painting as we had that of the first. Poor Washburn sickened and died, and the unfinished work stood upon the easel until it was stowed away. His executor afterward had it finished by some one else, and then the two began to make their appearance in the form of cheap prints.»

Another picture, by another painter, which hung in the Arkansas Building at the Centen-

nial Exhibition at Philadelphia, had been worked up from photographs of Mr. Dodge, his brothers and sisters, lent to the painter by the boy in the ash-hopper.

The tune has a strong flavor of the cotton-field «hoe-down,» but I have obtained no satisfactory information as to its origin. Mr. Benham is sure that it was not composed by Colonel Faulkner, and has heard, perhaps to the surprise of musical antiquaries, that it was either written by José Tasso, a famous violin-player who died in Kentucky some years ago, or produced by him from an old Italian melody. When we come to investigate this relation of Tasso to «The Arkansas Traveler» the whole question becomes confused by repeated assertions that Tasso not only composed the music, but was himself the original of the myth, leaving Faulkner out of the question altogether.

In fact, common opinion on the Ohio River awards the authorship to Tasso hardly less positively than on the lower Mississippi the authorship is given exclusively to Faulkner; and it would not be a popular task to try to convince the «old-timers» of Maysville, Point Pleasant, and Gallipolis that Faulkner, of whom they never heard, or any one else except their oft-quoted favorite, had anything to do

THE CENTURY MAGAZINE.

with the origin of the myth. Their recollections make it certain that Tasso was well known along the river as a concert and dance player when the tune came into vogue. Robert Clarke, the publisher, heard him play it at John Walker's brew-house in Cincinnati in 1841 or 1842, and he told Richard R. Reynolds and Albert Crell, who played with him at a ball at the Burnet House on New Year's night in 1849, that he himself was the author of music and story. Mr. Curry, who used to play the flute to him when he was ill, heard him repeat the statement about 1850; but Tasso's grandson, Mr. F. G. Spinning, does not think that his grandfather ever traveled in Arkansas, and it may be doubted whether the jocose performer, who from dramatic necessity was led to make himself the hero of the story, ever claimed the authorship without winking one eye.

Whether he could equal Faulkner at the dialogue or not, he seems to have brought down the house with the tune in a way to outdo all competitors; and one anecdote after another connects him with it in the days of the glory of Mississippi steamboats and when

Colt's revolvers first came down the river. One after another, these tales vouch for a fame so attractive that the listener is half willing to give up Faulkner and let Tasso walk off with the honors.

Yet the latter, who spoke broken English until the day of his death in Covington, Kentucky in 1887, was born in the city of Mexico, of Italian parents, was educated in France, and was, it is said, a pupil of Berlioz; so that it may be questioned whether, even if, as alleged, he came to Ohio in the thirties, he could have so steeped himself in the spirit of the American West as to produce the story. The investigation might lead us much further; but it is doubtful if more facts gathered about the fable would add to its interest.

It really matters little where the «Traveler» was born, whether in Yell County or in the Boston Mountains; whether, as Mr. Dodge asserts, it originated with Faulkner and his friends, or came from the humor of Tasso. Like all true creations of fancy, it eludes definite description and defies criticism, while the notes of the tune sound a gay disregard of boards of immigration and State statistics.

H. C. Mercer.

+ + + + +

FRIENDS CAN PURCHASE DWIGHT BUTCHER RECORD AND. SUPPORT JEMF

In the last issue of JEMFO we announced that Dwight Butcher, recording artist of the 1930s, had issued a 45 rpm record in honor of Jimmie Rodgers. One side of the disc features a poem written and narrated by Dwight, who spent the last few days with Jimmie Rodgers in New York before his untimely death in May 1933. The reverse side of the record is a reissue of Rodgers' last recording, "Old Love Letters," which Dwight composed.

If readers who order the record mention this announcement, Dwight has offered to donate \$1.00 of the \$1.50 price to the JEMF. The record (Certified CR-531) can be ordered from Box 1797, Covina, Calif., 91722.

ABSTRACTS OF ACADEMIC DISSERTATIONS

Edward A. Kahn, II, THE CARTER FAMILY: A REFLECTION
OF CHANGES IN SOCIETY

Ph.D. Dissertation, Dept. of Anthropology
University of California at Los Angeles, 1970

American anthropologists, with the background they have gained from their studies of societies around the world, can now begin to ask questions about their own society. This study focuses upon changes that were taking place in society during the period between the two great wars and views the career of a once-famous hillbilly recording group, the Carter Family, as a reflection of these changes. Following the end of the first World War, the South began to adopt the industrialization which had earlier come to the North. The period under consideration is a transition period for the South because the second World War accelerated the change and brought the region to an industrial base. While an anthropological approach is followed, the study relies heavily on data drawn from literature outside the discipline in the hope that the usefulness of applying an anthropological point of view to facets of culture not frequently treated by anthropologists may be demonstrated.

Scott County, Virginia, the Carter Family's home, is almost in the middle of the Appalachians, one of the most agrarian and rural parts of the South. The first World War began to transform the region as men were exposed to industrial areas.

The Carter Family were rural people who made music for enjoyment. After their first recording in 1927 they gained great popularity. In 1938 they went to Texas where they broadcast over a powerful radio station located in Mexico to a vast audience throughout North America. Their final radio broadcast was made in 1943 from Charlotte, North Carolina.

The development of rural recording came about following the depression of 1921 when record companies realized that there was a vast rural audience anxious for recordings of their own rural music. The Carter Family was found by recording executive Ralph Peer in 1927.

The United States developed radio broadcasting facilities much earlier than the other countries of North America. By the late 1920's there was pressure developing, especially from Mexico, for the United States to relinquish frequencies to the other countries. The conflict, which was not settled until the late 1930's, caused Mexico to allow American broadcasters whose licenses had not been renewed to broadcast from the Mexican side of the border into the United States. In 1938 the Carter Family began broadcasting over John R. Brinkley's border station and thus became a part of a drama in international relations of which they had little knowledge.

Although members of the Carter Family offer differing explanations for the group's break-up in 1943, it is argued that the Carter Family broke up because of the changes that had taken place in society since they had begun their career. Throughout the 1930's the area from which they came was changing into an area based on an industrial rather than an agrarian economy. The area experienced extremely high migration to urban centers among working-age people. Rural values were diluted to the point that the music industry could no longer afford to serve the limited audience that still responded to the music of an earlier era.

The eclecticism of using a basic anthropological concept, but applying it to a facet of culture seldom analyzed by anthropologists, seems justified for it has been able to answer the questions asked. The study stimulated hypotheses and suggested areas for further research.

The Carter family

Guitar and Autoharp Acc.



- 8529 CAN THE CIRCLE BE UNBROKEN
GLORY TO THE LAMB
- 8530 HE TOOK A WHITE ROSE FROM HER HAIR
YOUR MOTHER STILL PRAYS (For You Jack)
- 8535 THE FATE OF DEWEY LEE
EAST VIRGINIA BLUES No. 2
- 8539 LET'S BE LOVERS AGAIN
I'M THINKING TONIGHT OF MY BLUE EYES
- 8540 WILL YOU MISS ME WHEN I'M GONE
BROKEN HEARTED LOVER
- 8541 SEA OF GALILEE
RIVER OF JORDAN
- 8542 WILDWOOD FLOWER
LITTLE DARLING PAL OF MINE

THE VERY LATEST RECORDINGS!

Order by catalog number 12PA6401 and give selection number.
 2 Records (Wt. 1 lb., 13 oz.) 45¢ Not Prepaid.
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NEWS FROM THE FRIENDS OF THE JEMF

The April 6th benefit by the Friends at the Palomino Club in North Hollywood produced most satisfying results. The affair grossed close to \$2000 for the Foundation.

Thanks to the efforts of Corky Mayberry, Secretary-Treasurer of the Friends, and music director of radio KBBQ, Burbank, several artists donated their talent. The "John Hartford Special" was headlined by John, and featured Buddy Alan, Larry & Lorrie Collins, and Nat Stuckey. John was backed by his outstanding group, The Iron Mountain Depot. Buddy's back-up was provided by the Palomino's fine Tony Booth Band. Adding greatly to the enjoyment of the evening also, was our ol' cousin, Mr. Chill Wills. The owners of the Palomino, Tommy and Billy Thomas, very generously donated the Club and band for the night. The local country-music stations donated advertising and each provided talent to M.C. the program.

Bill Ward, General Manager of KBBQ, presented an award of appreciation to John Hartford. Harry Newman, KBBQ program director, and Sgt. Bill Boyd of Armed Forces Radio and TV assisted as M.C. of the second show. Dick Haynes, Radio KFOX in Long Beach, provided entertainment for the sell-out crowd and also acted as M.C. of the first show. Joe Nixon, former president of the Friends and DJ for Radio KIEV in Glendale, presented a fine talk, as did another former president, Hugh Cherry, each telling the story of the Friends.

Our sincere thanks to all for their assistance.

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We are pleased to report that Ken Griffis, Executive Vice President and moving force of the Friends of the JEMF, was elected Treasurer of the Academy of Country and Western Music. Also elected to positions in the Academy were two other members of the Friends of the JEMF: Bill Ward, one of our Sponsors, was elected President of the Academy; Corky Mayberry, Secretary-Treasurer of the Friends, was elected to the Board of Directors of the Academy. Our congratulations to all three.

+ + +

The Friends staff is presently working with Bill Ward and Johnny Bond, both Sponsors of the Friends, on an hour-long documentary on Bob Wills. They plan to tell in words and music the story of the great Bob Wills.

Backstage at Johnny Cash's recent appearance in Los Angeles, an award was presented to John as outgoing president of the Friends. Presenting the award are Mr. Bill Ward (on the right), Friends sponsor and general manager of radio station KBBQ, and Mr. Corky Mayberry, secretary-treasurer of the Friends.

John has been a long-time supporter of the Foundation and we are sincerely appreciative of his interest in its work. John's position as honorary president of the Friends will continue through December, 1970. Due to his strenuous schedule, the Friends made the presentation at this early date.

In September, the executive staff of the Friends will meet to select the new honorary president and sponsors for the coming year.



URBAN VS. RURAL VALUES IN COUNTRY AND POP SONGS:
A REVIEW ESSAY

Although the bookshelf of works devoted to exploring the history and development of Country Music has grown enormously in the past few years, there have been no significant in-depth explorations of the thematic content of country songs. Other genres of commercial popular music have not fared much better--except for contemporary rock music, which seems to be provoking more voluminous written commentary and analysis than anything that preceded it. In the area of blues, Paul Oliver's contributions are noteworthy: his Screening the Blues and The Meaning of the Blues both provide illustrated studies of various themes that recur in blues music. In the domain of adult popular music, Sigmund Spaeth's 1934 book, The Facts of Life in Popular Song, was a pioneering but superficial attempt to discuss the content of some songs in that field. One has to reach all the way back to the Civil War for a song topic that has been thoroughly explored in book-length studies.

In this context, it is instructive to examine Peter J. Schmitt's engrossing study, Back to Nature: The Arcadian Myth in Urban America (NY: Oxford University Press, 1969; \$6.50, 230 pp.). Not that Schmitt deals with music at all; but his book is a good example of a study that might have benefited from Country Music scholarship--and, conversely, one that suggests lines of investigation that could be fruitfully followed in the study of Country Music.

Schmitt's thesis is that from the 1890's to about 1920 American urbanites experienced a powerful urge to return to nature; this movement was demonstrated in such diverse aspects of society life as the proliferation of country clubs, the rise of summer camping, the craze for gentlemen's hunting sports, the establishment of the scouting movement, the rising status of the landscape architect, the growth of suburbia and the commuter pattern, the popularity of the wilderness novel, the establishment of the national park system, and so on.

The movement did not die out in the 1920's; but as time passed and Americans saw that the cities were not rotting away in the prophesied self-destruction, it did lose much of its urgency. Schmitt is careful to emphasize that the Arcadian spirit was not advocating a return to agrarian life; it had been carefully realized that "living in the country without being of it...(meant)...allowing the charms of nature to gratify and illumine, but not to disturb one's cosmopolitan sense" (quoted by Schmitt on p. 17).

It is easy to find many examples of pop songs from the turn of the century that rhapsodized nostalgically on the old country cabin, the little white church, and the other familiar images of a pre-industrial rural America. Such songs as "The Little Old Log Cabin in the Lane," "The Old Rustic Bridge by the Mill," "Take Me Back to the Sweet Sunny South," "The Old Log Cabin in the Dell,"

"The Little Brown Church in the Vale," all entered folk tradition and still turn up in the repertoires of Country Music singers, indicating a sense of relevancy that outlived the decades that created those songs. Many of these songs were simply crass commercializations. Charles K. Harris, who had never seen Virginia--or any of the south, for that matter--wrote

"...Though I'm living in a mansion grand,
With wealth at my command,
I'd give it all for just a single day,
To play with my young comrades
And see my mother dear,
'Mid the green fields of Virginia far away."

At the same time, there was a distinctly seamy portrayal of urban life. In one of Paul Dresser's hits, "Just Tell Them That You Saw Me" (1895), a girl from the little village goes to the city and becomes a prostitute; her face grows pale and thin compared to her once bright and gay countenance. Jimmie Rodgers' song, "I've Ranged, I've Roamed and I've Traveled" is a similar later ballad concerned with the vices of the city that await an innocent country lad. "Heaven Will Protect the Working Girl" (1909) was an effective parody of many pop songs of the previous decades but it hardly exaggerated the prevailing sentiments in such lines as

"...Neuralgia, dear, I hope you won't forget
That I'm the only mother you have got.
The city is a wicked place, as any one can see,
And cruel dangers round your path may hurl.
So every week you'd better send your wages back to me,
For heaven will protect a working girl."

Cho: You are going far away, but remember what I say,
When you are in the city's giddy whirl.
From temptations, crimes and follies,
Villains, taxicabs and trolleys--
Oh! Heaven will protect the working girl."

Schmitt's thesis provides a possible explanation for the popularity of these songs in the decades of their creation (1890-1910). Of course, some ad hoc assumptions are necessary to make the data fit the theory snugly. For example, there is no evidence that the popular songs were preaching a life of enjoyment of nature in conjunction with sophisticated urban or suburban living rather than a full time return to the country. However, perhaps it is too much to expect song lyrics to make such distinctions.

Even if the Arcadian Myth was responsible for the creation of these songs, can it account for their persistence into the '30's, '40's and later; or for the numerous contemporary country songs that echo the same themes? In the wake of the second World War, which opened up large numbers of jobs in the defense industry and brought an influx of people from the country into the cities, many

country songs voicing the century-old dissatisfaction with, and suspicion of the metropolis became prominent. Bobby Bare's million seller of 1963, "Detroit City," told of a southern boy who moved to Detroit, making cars by day and hitting the bars at night; and though the folks in his home town thought he was a big success, all he really wanted was to go back home. Composer/singer Bill Anderson wrote several country songs in the same vein. "Po' Folks" and "Mama Sang a Song" both recounted the good old days back on the farm, where the oversized family may have starved but was happy, upright and God-fearing. His "City Lights" gave a contrasting description of the big town, with its honky tonks and cabarets where lonely souls lose themselves in anonymous solitude.

There are, of course, other explanations for these songs in contemporary country music. It could be argued that the dichotomy between urban/industrial and rural/agrarian is simply another manifestation of the unresolved war between the North and the South; that the descendants of the Confederacy are still unwilling to accept the way of life of the industrialized North and long for the "sweet sunny south." I do not wish to propose a pat reason for the popularity of these songs here.

Nevertheless, my major concern is that even if Schmitt had wanted to utilize song lyrics to further illustrate his thesis, he would have had no published studies to help him; he would have had to be his own music analyst. It should not be necessary for historians to have to work from the ground up if they wish to relate music to other aspects of popular culture and social history. That should be the responsibility of those students whose primary interest is in the music itself. There are many themes stressed over and over again in country music that deserve careful documentation. The problems of marriage and divorce and the survival of the family; attitudes toward city and country, towards war, towards wealth--these are all questions the study of which can contribute to a more complete understanding of our culture at large. This is how the study of country music can make its greatest impact on society in the coming years.

Conversely, when a social historian presents a searching analysis of various aspects of American culture and finds recurrent themes such as the Arcadian Myth, students of music should take up the challenge to test his hypotheses on the musical fabric--country, pop, blues, etc.--of our society.

--Norm Cohen

THE RAY WHITLEY STORY

By Ken Griffis

Raymond Otis Whitley was born in Atlanta, Georgia, December 5, 1901. He was the second child born to Benjamin and Lula (Martin) Whitley. Preceding Ray was brother Roy; following were brothers Horace and Grover.

The family moved to Alabama shortly after the death of his mother when Ray was about six. His schooling was completed in Clay County, Alabama. Brothers Horace and Roy took up the autoharp as music played an important part in the Whitley family.

Ray talked his father into signing the necessary papers so that he might join the Navy. After spending three years in the Navy, working as an Electrician's Mate, he was discharged in 1922. During his time in the Navy, Ray met Catherine Johnson in Philadelphia and it was love at first sight. On January 3, 1923 Ray and Catherine were married. Later were to come daughters Claire, Delores and Judy Kay. After his Navy career, Ray took up electrical work as a profession. During this period there was considerable work converting from gas to electricity. Later the family moved to Nitro, West Virginia where he worked in structural steel.

For the sheer enjoyment of it, Ray began playing the ukulele, taking part in musical activities at parties and church festivals. In 1929 he moved the family to New York City, continuing in structural steel work. When the great depression brought such work to a standstill, Ray was urged by friends to go into radio work as they were impressed with his musical ability. They felt he could do as well and perhaps better than many heard on radio. Jimmie Rogers had come into his own, and his style and talent made a great impression on Ray. He always had a standing order at the local store for all of Jimmie's records.

Feeling he had little to lose, Ray auditioned for radio station WMCA and was promptly given a time slot, sponsored by Crazy Water Crystals. A small group was organized, called "Ray Whitley and His Range Ramblers", consisting of Ray (guitar), Dwight Butcher (guitar), Jake Watts (guitar), and Jimmy ----- (fiddle). The pay offered of \$50 a week was impressive at that time. One problem developed, however: after a few weeks passed, no pay check was forthcoming. Deciding it was time for an explanation, Ray approached the station manager who informed him no money was available for the group. Ray promptly advised the manager - no money, no more program. The manager said he would check with the sponsor and shortly was informed they would be paid. The program was considered successful and Ray remained with the station for about a year.

In 1931, Ray was signed to work at the Stork Club, featured as the "Ray Whitley Trio". With Ray were Buck and Lois (Tex Ann) Nation. Frequent guests at the Club were Will Rogers and Wiley Post, both country music lovers.

Ray recalls it was a game with these two each time they came into the Club to see which could get their favorite song first. Will's favorite was "Home on the Range" and Wiley's was "My Pretty Quadroon". Plans for their ill-fated flight were discussed during their visits to the Club. Other frequent guests were Carson Robison, Curt Massey and the Frank Luther Trio. To supplement his income, Ray worked for the City of New York as a steel worker.

In 1932, Ray approached Col. Johnson, asking for an opportunity for his group to appear at the World Championship Rodeo which the Colonel directed. This initial contact was made as Ray was on his way home, in working clothes, lunch pail, dirty face and all. After some discussion, an agreement was reached. One problem arose; Ray had increased his group to six including himself. The Colonel requested that the group be reduced to four. Ray firmly refused and the group remained the same. Later, he was to learn this stand made quite an impression on the Colonel. Ray did make a change that pleased the Colonel. The Colonel's ranch in Texas was called the Six-Bar and he asked that Ray change the name of his group from the Range Ramblers to the Six-Bar Cowboys and Ray agreed. The group consisted, at that time, of Jake Watts (guitar and harmonica), Bill Butler (steel guitar), Bill Benner (fiddle), Jimmy ----- (fiddle) and Otis Elder (vocalist). The going pay rate was \$50 a week. Ray and his group played the rodeo circuit for 29 years, missing only one due to a tour of the South Pacific during the war.

Ray's first recording session was with the Frank Luther Trio in New York on the Melotone label in 1933. Later he recorded with his group, the Six-Bar Cowboys. Ray recalls going to the record company about royalties due him. He was informed no money was available - if he insisted, he could sue. Ray informed the representative he wanted the royalties due him or he might be forced to use a little muscle he was shortly paid.

One of the popular radio shows of this time in New York was the WHN Barn Dance. In 1935, the producer hired Ray and his boys to perform and Ray shared the M.C. duties with another rising talent - Tex Ritter. Catherine Whitley joined Ray on the program, appearing as "Cassie Mae", and demonstrating a considerable talent. Ken Card, who was later to be closely associated with Ray, played banjo, but at this time had not developed his famous dead-pan expression. Another group appearing on the program was The Beverly Hillbillies - "Papa" (Ted Below), "Zeke" (Zeke Manners), "Ezra" ----- Hetherington and Elton Britt.

Approximately twenty-one performers were on the program. Ray remained with the Barn Dance for about six months, leaving to appear at the Texas Centennial in Dallas in 1936.

While in Dallas, he performed on Radio Station WRR. Appearing on the station at that time too, was Jesse Ashlock (fiddle, Texas Playboys), and Jim and Bill Boyd. A young program director, Art Linkletter, was conducting a talent contest at WRR for the Gulf Oil Company. A plump, young female singer appeared on his program, making quite an impression on everyone. Ray complimented her on having an excellent voice - but suggested she slim down some. She was Kay Starr.

At the close of the Centennial, Ray was approached by a movie agent for Columbia Studios, Bill Shapiro, asking if he would be interested in a movie contract. Ray assumed at first this individual must be some kind of comedian, but soon determined he was indeed an agent and eagerly agreed to journey to Hollywood.

Signing a contract, Ray and Ken Card who had accompanied him to Dallas, took the train to California. His first part was in a "Hopalong Cassidy" movie starring William Boyd, "Hopalong Cassidy Returns". Next he appeared with George O'Brien. After being in Hollywood for less than a year, uncertain of his future and a little homesick, Ray and Ken Card returned to New York.

Earlier, Ray had become acquainted with the Phelps Brothers, Norman, Earl and Willie, a fine singing trio from Norfolk, Virginia. After his return from Hollywood, and appearing in the rodeo, Ray, Ken Card and the Phelps Brothers returned to Hollywood. Their first picture was with Bob Burns and Martha Raye, "Mountain Music" in 1937.

Soon Ray signed to do 10 pictures a year - six feature length and four short. The titles of some of the westerns were "Rhythm Rangers", "Gun Law", and "Painted Desert". Between pictures, the Phelps Brothers would return to Virginia, never quite adjusting to California.

Not too long after returning to California in 1937, Ray met the "Sons of the Pioneers" and a mutual admiration developed between them. The Pioneers, at the time, were Bob Nolan, Tim Spencer, Leonard Slye (Roy Rogers), Lloyd Perryman and the Farr Brothers, Hugh and Karl. They asked him to negotiate a movie contract for them with Harry Cohen at Columbia. Ray did all that could be expected of him, but came out second best to Cohen, as most people did. A contract was eventually signed by the "Pioneers", but Ray refused to be a part of it as he felt the studio was not paying a fair amount for so much talent.

In some of Ray's later movies, Hugh and Karl Farr and Pat Brady furnished the background music. From time to time, he would appear with the "Pioneers" in personal appearances around the Los Angeles area.

In the early forties, Ray worked with the great Fred Rose. He became acquainted with Fred when the two made an appearance on radio station KVOO in Tulsa. Together they produced several songs of note, such as "Hang My Head and Cry", "Ages and Ages Ago" and "Lonely River". He recalls that Fred would ask for song ideas from which he could work. Ray also collaborated with Gene Autry on "Back in the Saddle Again".

In 1943, Ray began free lance movie work, first with Universal Studios. His last movie role was that of "Watts", the manager of the late James Dean in "Giant".

After the war, Ray concentrated on personal appearances across the country. For years he was in demand and was second only to Tex Ritter in total number of appearances and miles traveled.

For the past few years, Ray has concentrated on his song writing, and late in 1969 became associated with one of the Gene Autry enterprises, "Republic Records" as Promotion and Public Relations Director. As a PR man, they could do no better. Ray is one of the nicest guys the industry has ever known.

Ken Griffis

--- North Hollywood California

△ △ △ △ △ △ △ △ △

MORE FROM THE ARCHIVES

The item below is reprinted from the Talking Machine World for May 15, 1925, page 66.

Okeh Completes Recordings in Atlanta and St. Louis

The recording unit of the General Phonograph Corp., under the direction of Charles Hibbard, recording engineer, recently concluded a week of recording in Atlanta, where new records by Fiddlin' John Carson, the Jenkins family and other popular Atlanta artists were made. Mr. Hibbard was assisted by Pete Decker, also a recording engineer and the party also included George Jeffers, sales representative. A number of new releases by St. Louis Okeh artists were made the week prior to the Atlanta trip.



Left to right: Tex Ritter, Ray Whitley, Norman Phelps, Earl Phelps, Ken Card, Willie Phelps.

COMMERCIAL MUSIC GRAPHICS: Thirteen

by Archie Green

A source of satisfaction to me in writing commentaries for the graphics reproduced in this series is the resulting letters of amplification and correction which have been received at the JEMF office. In previous issues of the JEMF Quarterly such letters have been printed from Neil Rosenberg, Norman Carlson, Bob Healy, and Delores De Ryke. Each of these persons touched, in part, on the difficult problem faced by the recording industry in bounding the folk audience to whom country music, in its manifold forms, appealed.

Bob Healy's letter (JEMFQ #15, page 86) questioned the time and sequence of discovery and exploitation of folk music by the Victor Talking Machine Company. Healy indicated that John Taylor had recorded "Speed the Plow Reel"/"Devil's Dream Reel" (Victor 16045) about 1909. Ideally, to evaluate Taylor's pioneer offering, we need a discography and a reissue LP of country material waxed before the formal delineation of separate race and hillbilly disc series in 1921 and 1925, respectively. Until such time as these tools are prepared, we can all contribute bits and pieces of data to demonstrate the richness of this early body of recorded folk music.

Fortunately, Bob Healy has made available one graphic item issued in the transitional years between the "old" period of merchandizing fiddle tunes as novelty records and the "new" period of merchandizing the same tunes as part of a distinct old-time category. Healy's contribution is a New Victor Records monthly supplement for November 30, 1923. Today, it helps us reconstruct something of the story of Eck Robertson, a Texas fiddler who recorded several traditional pieces a full year before Fiddlin' John Carson entered an improvised Okeh studio at Atlanta in June, 1923. Despite Robertson's visit to New York late in June, 1922, it is my contention that Victor's executives did not perceive him as Okeh's had viewed Carson. In short, Victor did not use Robertson to inaugurate a discrete genre or movement that was to emerge as hillbilly music.

The four-page folded supplement reproduced here in full size is 5 x 6 3/4 inches, and it is printed in black and buff ink on white coated paper. Only pages 1 and 2 of the brochure are shown. The intent of this and similar supplements, placed on record dealers' counters, was to provide to consumers brief comments on songs and artists as new records were released. Technically, these monthly brochures supplemented annual or cumulative catalogs. An excellent description of physical changes in such monthly supplements is found in Brian Rust's The Victor Master Book: Volume 2 (1925-1936)†

The visible juxtaposition of Amelita Galli-Curci, Hugo Kreiser, and Eck Robertson simply tells us that their respective Red Seal and more humble black label discs were ready for release at

the same time. Among the other artists and discs announced in this brochure (on pages 3 and 4) were Fred Waring's Pennsylvanians, "The West, a Nest and You" (Victor 19172) and The Shannon Quartet, "By the Watermelon Vine" (Victor 19142). Company publicists in 1923 could easily bring together Victor Herbert waltz songs, collegiate dance band pieces, close harmony male quartet sentimentalities, and old-time rural dance tunes. The term "Red Seal Records" in the early 1920's connoted expensive discs of classical or semi-classical music. However, there was no comparable catch phrase in the Victor vocabulary to cover rural white folk music. Consequently, Robertson's tunes were safely defined as "instrumental," which avoided the problem of generic classification.

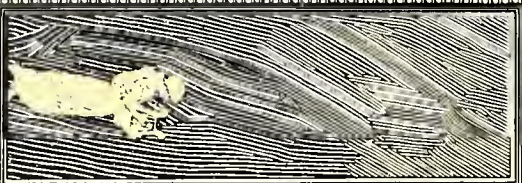
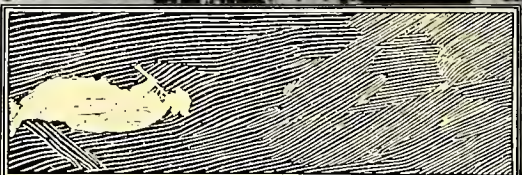
I shall not, at this point, elaborate on Eck Robertson's long life or magnificent fiddling. Two excellent articles about him are available: (1) John Cohen, "Fiddlin' Eck Robertson," Sing Out, XIV (April, 1964), 55-59; (2) Michael L. Bass, "Eck Robertson: Traditional Texas Fiddler," Country Music Who's Who 1970 Edition, Part 7, 8-9. Only a few facts need be drawn from these studies to complement the brochure pages shown here. Alexander Campbell Robertson was born November 20, 1887, at Delaney, Madison County, Arkansas, but lived most of his life in Texas. He was one of the few rural-based fiddlers who, seemingly, sustained himself as a full time musician, supplementing this calling by a job as a piano tuner. During June 20-22, 1922, Eck met Henry C. Gilliland, an elderly Oklahoman, at the United Confederate Veterans Reunion in Richmond, Virginia. From Richmond the duo travelled to New York, where a friend of Gilliland introduced the fiddlers to a Victor executive. On June 30 and July 1, Robertson and Gilliland recorded six pieces--two duets, two solos by Eck, two numbers backed by a studio pianist.

The first pairing released from this session, "Sallie Gooden" and "Arkansaw Traveler," (Victor 18956) was announced in the Talking Machine World's "Advance Record Bulletin" (March 15, 1923, page 174) under the category Vocal and Instrumental Records. In the Victor supplement for April, 1923, two photographs were used of Gilliland in formal attire and Robertson in cowboy dress. Under their pictures appeared a squib, probably written by James Edward Richardson. I quote in full because it reveals that Victor copy writers did not seek any special nomenclature for the disc beyond "jigs and reels" and "cowboy fiddler."

One day, not so many months ago, two Southwesterners blew into our laboratory and told us they could play the fiddle. Now we know an awful lot of people who can play the fiddle, so we weren't impressed. Here is their first record. Eck made "Sallie Gooden" alone--a medley of jigs and reels, in the very best style of the travelling cowboy fiddler, with almost continuous double-stopping, one string beind used for a kind of bag-pipe drone-bass, and the other to carry the melody. In both numbers there is no accompaniment, none being needed. In the "Arkansaw

New Victor Records

November
30th
1923



GALL-CURCI

RED SEAL RECORDS

9 5 9 { A Kiss in the Dark (from "Orange Blossoms") (de Sylva-Herbert)
10-in. lin. Kiss Me Again (from Mlle. Modiste) (Blossom-Herbert)
price \$1.50 Amelia Galli-Curci
Amelia Galli-Curci

Here is the highly unusual combination of two Victor Herbert "waltz-songs," sung in English by no less an artist than this great coloratura mistress of the art of song. Both numbers are melodious, both are movingly emotional, and both are sung with extraordinary power and beauty. You will never forget the close of the second one.



Hugo Kreisler



9 5 6 { Letter Song (from "Apple Blossoms")
10-in. lin. I'm in Love (from "Apple Blossoms")
price \$1.50

These two sprightly numbers for the violoncello are taken from Fritz Kreisler's music to "Apple Blossoms." The Letter Song is quaint, gracious, in a style musicians will recognize as Viennese, and "I'm in Love" has a much similar musical flavor. Fritz Kreisler himself plays the accompaniments at the piano. The recordings are smooth and beautiful in quality. As musicians say, Hugo Kreisler "draws a smooth bow." These numbers, despite the "popular" quality of their original appeal, will deepen appreciation with rehearing; for as a composer, Fritz Kreisler is a man of ideas.

INSTRUMENTAL RECORD

1 9 1 4 9 { Turkey in the Straw Henry C. Gilliland and A. C. (Eck) Robertson
10-in. lin. Ragtime Annie
price 75c.

A. C. (Eck) Robertson



Henry C. Gilliland



Eck Robertson

Two old-fashioned dance numbers by genuine cowboy fiddlers. Theirs is genuine American, not hybrid, music. You will find such musicians, today, only in out-of-the-way places. These two play the old-style tunes, without accompaniment, with an occasional weird "second part" in double-stops. The younger generation will enjoy their nimble-footed style; the elder, perhaps, hear them with mixed feelings. Students of American music—whatever its sources may be—will examine, study and prize these records as keenly as the professional dancer or the boy who simply wants a lively record with a "tune to it."

Traveler," you will realize there are two of a kind, for Gilliland gets to it in as business-like a style as his partner.

By November, 1923, when Victor released the second Robertson-Gilliland disc, the firm used such terms as "old-fashioned dance numbers" and "old-style tunes." It was not until October, 1924, that Victor issued a self contained four-page "Old Time Fiddlin' Tunes" folder. In this brochure, already reproduced in the JEMF Newsletter (#9), all three of the Robertson-Gilliland records (18956, 19149, 19372) are described as part of a discrete category of rural music.

It is obvious that it took Victor from June, 1922, to October, 1924, to release Robertson's tunes. More importantly, it took a two-year period for the company to sense the importance of old-time music as a distinct and lucrative marketable commodity. This observation does not in any lessen Robertson's musical excitement. Nor does it demean Victor for being preceded by its small competitor, Okeh Records. My attention to Bob Healy's Victor supplement honors Robertson and illuminates the problems inherent in the music industry's reach to a folk audience.

The value to scholars and collectors in placing musical expression captured in sound recordings in esthetic, temporal, or commercial categories is to advance knowledge about man. It seems to me that there is no better way to place music in a context of culture than to gather and make available the full array of man's statements about music--visual as well as aural.

--University of Illinois
Champaign, Illinois
June 1970



BOOK REVIEWS

ENCYCLOPEDIA OF FOLK, COUNTRY, AND WESTERN MUSIC, by Irwin Stambler and Grelun Landon (New York: St. Martin's Press, 1969), viii + 396 pp., \$12.50.

Although the bright-colored record albums displayed on the book jacket might suggest otherwise, this book is not merely a publicity release for RCA Victor. It is, however, a volume strongly oriented toward and derivative of the Nashville Sound and Country-Pop market, while at the same time emphasizing the most important urban folk and country blues performers. The book's publication is an indication that country music has "arrived," and is achieving economic, and perhaps even social, acceptance. An audience that has made Glen Campbell a success might also be expected to buy this book. The authors assert in the introduction that they "hope that this Encyclopedia will serve as an important landmark in the field of folk, country, and western music." They do not explain what they mean by "landmark," but they should know that their book is destined to be, and already is, only one of many studies of country music. Thurston Moore's valuable Country Music Who's Who has been appearing irregularly since 1960, Linnell Gentry's History and Encyclopedia of Country, Western and Gospel Music has been out since 1961, while Robert Shelton's Country Music Story and my Country Music, U. S. A. were in rather wide circulation before the Stambler and Landon book was published (incidentally, the Shelton and Malone books are nowhere mentioned in either the text or bibliography of this book). Stambler and Landon have not added substantially to the work done by previous writers on the history and significance of country music, and if the book is a landmark of any kind it is because of the authors' attempts to encompass both the country and "urban folk" scenes in a single volume.

Stambler, a pop songwriter and radio commentator, and Landon, a former vice president of the Country Music Association, dug into the files of the JEMF and CMA, perused old Sing Out magazines and assorted other publications, conducted some interviews, and came up with approximately 500 entries including entertainers (living and deceased), scholars, styles, instruments, and organizations. In addition, they included several appendices: a listing of Grammy Awards in the fields of folk and country music, Gold Record Awards, CMA Annual Awards, and Academy of Country and Western Music Awards. There is also a useful thirteen page discography, and three specially commissioned articles by Sam Hinton, Bill Anderson and Ed Kahn. The book is of course not definitive, but the compilers should be applauded for their attempts to be all-inclusive and representative. And, too, the volume has its share of errors as one would expect from a work this ambitious, but I will leave the detailing of mistakes to those readers who delight in unmasking the foibles of others.

The book is, to say the least, catholic in its approach; and its inclusions indicate that the long-standing reluctance to recog-

nize the relationship between "folk" and country music is gradually beginning to diminish. Entries include names as seemingly disparate as Francis James Child, Richard Dyer-Bennett, Horton Barker, Woody Guthrie, Leadbelly, Merle Haggard, Tammy Wynette, and the Brothers Four. One can also speculate as to whether either the folk, country, or blues fans will be pleased to find their heroes included in such a potpourri. Stambler and Landon, however, have merely compiled; they have made no moral or aesthetic judgments. Emphasis given to entertainers generally depends on their contemporary commercial importance (e.g., Johnny Cash), as well as on the amount of biographical material available (some of it, as in the cases of Ted Daffan and J. E. Mainer, provided by the performers themselves).

Old-time country fans will find short essays on people like Bradley Kincaid, Uncle Dave Macon, J. E. Mainer, and the Blue Sky Boys, but on the whole the old-time enthusiast will find the omissions too much to bear: for example, don't bother to look for anything on Vernon Dalhart, Charlie Poole, or Fiddlin' John Carson. Bluegrass devotees will find the expected material on Bill Monroe and Flatt and Scruggs, but nothing on Don Reno, Hylo Brown, or Bill Clifton. Western swing partisans will find Ted Daffan and Bob Wills, but not Milton Brown. Current performers, of course, are most adequately surveyed, although naturally not everyone is included.

The average country music fan, if he can stomach the outrageous \$12.50 price, will probably be pleased with this attractive and readable book, and he will find the essays to be cogent and filled with relevant data. The student of country music, or the person with a scholarly bent, will also find much of interest, because the compilers have labored to be historically accurate and have utilized the files of the JEMF. Country music needs all of the scholarly attention it can get--encyclopedic, analytical, narrative--there is no one correct path to full understanding. Stambler and Landon have contributed an easy guide to quick and informative reading, and a volume conducive to browsing, but they have also reminded us of how much yet needs to be done.

--Bill C. Malone
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THE BLUES LINE, A COLLECTION OF BLUES LYRICS, compiled by Eric Sackheim, with illustrations by Jonathan Shahn (New York: Grossman Publishers, 1969 [printed in Japan]).

This oversized (9" x 12") overpriced (\$20.00) five-hundred page art book contains lyrics to 268 songs, virtually all prior to World War II, of the type described as "country" (or, better, "downhome") blues, taken from commercial recordings. It is divided sectionally by geographic area (e.g. Texas; Mississippi, the Delta; etc.) and miscellaneous categories (e.g. "some women;" "some pianos"),

a practice initiated by country blues reissuers for their LPs but no doubt coming obliquely from jazz scholarship. The theory behind such a grouping is that certain dominant seminal musicians, such as Charlie Patton or Blind Lemon Jefferson, were responsible for creating and spreading regional styles imitated by a host of lesser bluesmen. Whether such a theory, based primarily upon styles of blues accompaniment, holds for blues lyrics as well can be tested by a content analysis. The transcriptions appear reasonably accurate.

The outstanding aspect of this collection is the innovation in the writing of the lyrics on the page. For example, the beginning of Robert Johnson's "Walking Blues:"

I woke up this morning
feeling around for my shoes
Know by that I got these
old walking blues
Woke
up this morning
feeling around
oh for my shoes
But you
know by that I
got these old walking blues

While the casual reader may find this poetic spacing pretentious, I think it is most useful in recalling the song to the reader's mind, because the rhythms and pauses in the poetry correspond to the exact way it was sung. By implication, then, the collection makes a case for downhome blues as poetry; and the case is better presented this way than by Charters (The Poetry of the Blues) and by Oster (Living Country Blues) because the reader doesn't have to be persuaded. I hope this collection will encourage teachers of American Literature to include blues lyrics in their twentieth century poetry courses; and I certainly hope that blues lyrics will be written this way from now on.

Running throughout the collection are drawings by Jonathan Shahn, which have obviously been modeled from existing photographs of the various bluesmen. They probably fit in with the book's design and layout better than photographs would; however, I think photographs would have been more valuable, perhaps in a separate section. That the drawings were completed under a grant from the Center for Advanced Study at the University of Illinois should anger some blues researchers whose far more important work goes unfunded.

Closing the book is a fifty-page afterword composed of passages from the world's literature juxtaposed with quotes from the singers or their acquaintances in an attempt to establish a "dialogue." It is a fascinating exercise and a puzzle to read and try to make the mystical and logical connections between the passages and quotes. Whether it is successful in showing an underlying humanity and wisdom among cultures is left to the reader to decide.

The Blues Line is an absolute necessity in every institutional library. Its high price will annoy but not deter ardent blues collectors and researchers. Messrs. Sackheim and Shahn are to be congratulated upon getting such a collection published.

--Jeff Titon
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BIBLIOGRAPHIC NOTES OF INTEREST

EDISON CYLINDER RECORDS, 1889-1912: WITH AN ILLUSTRATED HISTORY OF THE PHONOGRAPH, by Allen Koenigsberg (NY: Stellar Productions, 37 W. 20th St., 1969), xlii + 159 pp., \$12.95. Although many readers of JEMFQ will find few recordings of interest on Edison cylinders of 1889-1912, this work is an important compilation of hard-to-get data and is an interesting approach to company discography. The bulk of the book consists of two indexes to Edison standard-size brown wax and gold moulded cylinders: the first index is arranged alphabetically by artist, with selections by each artist listed alphabetically under his name; the second index is alphabetical by title. Also included is an additional numerical cross index which shows that the cylinders covered in this book ran from #1 to #10575, not counting the Grand Opera B series. The book also contains an introductory historical review of the development of cylinder recordings; transcriptions from the Edison Laboratories first log book (1889-1892), and numerous illustrations.

A HISTORY OF THE MUSICAL CAREERS OF DEWITT "SNUFFY" JENKINS, BANJOIST, AND HOMER "PAPPY" SHERRILL, FIDDLER, by Pat J. Ahrens (Publ. by author, 4212 Willingham Drive, Columbia S.C., 29206; 1970), 24 pp., \$1.50. An extensively illustrated offset-printed biography of two popular and very influential old-time musicians of the Carolina region. Includes a complete discography and bibliography. JEMF had corresponded with Mrs. Ahrens regarding publishing this study, but this booklet is so well done it would be superfluous for JEMF to reprint it.

SING A SAD SONG: THE LIFE OF HANK WILLIAMS by Roger Williams (Garden City, NY: Doubleday & Co., 1970) x + 275 pp., \$5.95. A sympathetic yet objective biography of Williams from his birth to the events following his death. This book will be reviewed in a future issue of JEMFQ.

THE NASHVILLE SOUND: BRIGHT LIGHTS AND COUNTRY MUSIC by Paul Hemphill (NY: Simon & Schuster, 1970), 289 pp., \$5.95. A breezy, anecdotal account of C & W music with emphasis on the current scene.

FROM THE BAYOU by Mike Leadbitter & Eddie Shuler (Published by Blues Unlimited of England, 1969), 64 pp., 6/-, is the latest in a series of pamphlets produced by the English blues magazine dealing with various aspects of blues musicians and their music. This publication documents the history of Goldband Records, an important Louisiana label for both country- and blues-oriented cajun music.

COWBOY AND WESTERN SONGS, by Austin and Alta Fife (NY: Clarkson N. Potter, Inc., 1969), xii + 372 pp., \$12.50. A collection of some 200 songs and variants with tunes and texts transcribed from a variety of sources; about 20 items are taken from commercial cowboy and hillbilly records of the 1920's and 1930's. Brief headnotes included.

THE STORY OF THE BLUES, by Paul Oliver (Philadelphia: Chilton Book Co., 1969), 176 pp., \$12.50. An extensively illustrated popular history of the blues, beginning with the antecedents in Afro-American music of post-Civil War days and moving up through the resurgence of interest in blues music among the younger Northern urban generation in the 1960's. This book will be reviewed fully in a later issue of the JEMF Quarterly.

THE STORY OF ROCK, by Carl Belz (NY: Oxford University Press, 1969), xvi + 256 pp., \$5.95. A history of rock music from 1953 to 1968, with a discography of significant records of each year in that time span. Particularly interesting is Belz' attempt to distinguish between fine art and folk art, and his defense of rock music as belonging in the latter category. This book will be discussed in more detail in a later issue of the JEMF Quarterly.

BALLADS, BLUES AND THE BIG BEAT, by Donald Myrus (NY: Macmillan Co., 1969), 136 pp., \$5.95. A broad survey of the contemporary folk/pop/country music field, evidently written primarily for a juvenile audience. Spanning such diverse personalities as Francis J. Child, Mississippi John Hurt, Peter LaFarge, and Earl Scruggs, the book is marred by rash subjective evaluations and generalizations and occasional errors of fact.

Quartette, a new bi-monthly magazine, edited by Richard A. Horlick (1005 Market Street, San Francisco 94103), is devoted to the study and appreciation of rhythm & blues and rock & roll vocal groups. Issue #1 appeared in January, 1970.

THE 1970 COUNTRY MUSIC WHO'S WHO, edited by Thurston Moore (NY: Record World, 1970), \$15.00. Lavishly illustrated; among the varied features are: Country Music discography of records in print (taken from Phonolog); list of top C-W records of 1944-1969; country music chronology, addresses of artists, publishers, companies, disc jockeys, etc. The Pictorial History of Country Music, Vol. 3, includes articles on Vernon Dalhart, Eck Robertson, Mac and Bob, Art Satherly, the Skillet Lickers, Ernest Stoneman (with revised discography based on a JEMF Special Series publication); Country music in foreign countries, etc. The Pictorial History section is available as a separate publication (\$2.50).

AUTOBIOGRAPHY AND BLUES TEXTS: A REPLY TO
"THE BLUES AS DRAMATIC MONOLOGUES"

By Jeff Titon

[Editor's note: Jeff Titon, who has contributed articles on the blues to Blues Unlimited and The Mill City School of Folk Music Newsletter, is working on his Ph.D. in American Studies at the University of Minnesota, where he teaches in the English Department (see previous issue of JEMFQ for description of his dissertation). He has been playing guitar behind Chicago blues pianist Lazy Bill Lucas, and they will appear at the Ann Arbor Blues Festival this August.]

Rod Gruver's essay "The Blues as Dramatic Monologues" (JEMFQ #17, Spring 1970) argues that "blues poems" (30)¹ are better understood as dramatic monologues than lyric poems or autobiographical expressions. While Gruver is surely right to question the belief that blues lyrics are always a direct expression of the singer's personal experience, it seems to me he does not treat justly the nature and process of autobiography. The distinction he hangs his argument on, that drama is a species of imaginative literature differing from autobiography, which is a kind of discursive prose like historical and scientific reports, oversimplifies, I believe, a complex and rediscovered problem: the degree of "objectivity" attainable in human expression.

Just as there are good reasons to think of history as "imaginative literature," as an art rather than a craft,² so autobiography benefits from literary treatment. Gruver discusses, without naming it, the "persona" concept: that the writer who uses the first person creates a character, an "I" who is different from the writer. While Gruver is, I think, correct to point out that blues singers can create personae, he limits the persona theory's usefulness when he excludes personae from autobiography.

Wordsworth's admittedly autobiographical poem The Prelude creates the persona "William Wordsworth," an "I" whose thought and behavior differed from the poet's when he lived through the period the poem supposedly describes.³ The best American autobiography, The Education of Henry Adams, is a work of art in which the persona "Adams" moves on a stage of the author's imagination. Henry Adams's insight was to recognize his creation a "manikin" and himself the "tailor."⁴

Gruver might argue in defense that autobiographies such as these with personae are exceptional. "If it remains true to the rules of its craft, an autobiography is too tied down to external reality, too motivated by the demands of literal truth, to become a work of the imagination," (31) he writes. What rules? Rules are prescriptive, not descriptive, and the function of the criticism, at least in this century, is descriptive and explanatory, not prescriptive and morally edifying.⁵

The fact is that autobiography is dramatic, imaginative literature, and it is not hard to see why this must be so. While an autobiographer may well be motivated by "truth to an external reality" (31), he soon discovers he cannot achieve it. External reality can only be perceived imaginatively.

If I sit down to write my autobiography as truthfully as I can, I realize that I don't recall everything, that I remember some things partially, and that even if I do remember anything wholly it must be "true" only in the sense that it corresponds to my internal version of that reality. The autobiographer cannot but create a character--himself--and he must make that persona re-enact his life on an imagined stage with other created (in an even more apparent sense) characters. The autobiography, like the dramatic monologue, will reveal the persona through usual literary devices such as conflict, metaphor, symbol.

Such a view of the nature and process of autobiography ignores more than refutes the simplistic "autobiographical theory" Gruver rightly castigates.⁶ It leads to a series of what I think are useful questions about the composition of blues texts, questions which ask what is going on inside the singer's head when he puts together a song.

Time and time again blues singers tell us that in order to be effective they must feel the meaning of their lyrics. This does not mean they must experience directly every situation they describe; instead, they can imagine it, sometimes calling up in themselves the emotions the situation would produce in them if they were actually living through it when they sing the song. The "I" of their texts must be a persona, even when the lyrics do refer to something the singer has directly experienced.

When the blues singer performs, his mind is busy creating and remembering lyrics. There seem to be different ways to get the lyrics in his head. In some cases he will read from a sheet of paper. If so, will he sing the exact lyrics on the page? If he cannot, what does this tell us about the singer's style? Some singers memorize verses beforehand. If they "compose" the lyrics themselves, how and where did they get them? If the singer is "interpreting" a song associated with another singer, and he imitates directly some parts (words, falsettos, etc.) but not others what does this tell us about the singer's aesthetic? his style? his habits of composition? Some singers seem to associate traditional floating blues verses almost at random.⁷ Is there any unconscious coherence to this association, perhaps on an emotional level if not on a thematic one? Some singers try to improvise lyrics just before uttering them.⁸ What kinds of guarantees against nonsense or boredom do they bring to the situation?⁹ If we can talk about personae in blues texts, what do these personae tell about the values and expectations of the blues singer and his culture? Gruver speaks of "rules;" there is no need to throw that concept out altogether because one can speak of a blues aesthetic (held in part by every blues artist) with its oftime contradictory

prescriptions and evaluations.¹⁰

A case can be made, I think, for blues texts as a specialized form of autobiography. Too often blues lyrics are directly autobiographical, and too often blues singers call up in themselves the emotions associated with their personae's experiences (the audience does this too),¹¹ for us to disregard a sophisticated autobiographical approach. There is no clear distinction between drama and autobiography because neither can achieve "objective" external reality and both make use of the creative imagination. Some blues may be both dramatic monologue and autobiography, and our understanding of them can only be enlarged by this realization.

--University of Minnesota
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May, 1970

FOOTNOTES

1. Numbers in parentheses refer to the page in Gruver's essay from which the excerpt is taken.
2. See, for example, R.G. Collingwood, The Idea of History (Oxford Univ. Press, 1946) or Robert F. Berkhofer, Jr., A Behavioral Approach to Historical Analysis (Free Press, 1969). Historical interpretation is quite clearly an art, while historical "reporting" construed as compiling facts has been recognized, in this century, as "imaginative," both because of the slippery reality of an historical "fact" and because of the selection process involved. So also many modern journalists have recognized that "objective" reporting is not only impossible but not necessarily desirable. (I do not mean to deny that the results of "journalism of involvement" have sometimes been disastrous, however.)
3. See George W. Meyer, Wordsworth's Formative Years for elaboration.
4. The words quoted are Adams's. The Education of Henry Adams (New York: Modern Library Edition, 1931), Adams's Preface, p. x.
5. Modern English literary criticism holds, in general, that even those critics who seemed to prescribe "rules" violated them in their works of art. Others, such as Pope, prescribed rules and then said that there is "a grace beyond the reach of art" /by "art" here Pope means craft, or artifice/. Alexander Pope, An Essay on Criticism, l. 153.
6. I do not believe writers such as Oliver (c. 1960) and Charters now think, if indeed they ever did, that blues singers' utterances always refer to their direct experiences.

7. John Fahey believes many of Charley Patton's blues texts "are an extreme case of aural-formulaic creativity in which the singer, if he does not (and Patton probably did not) actually make up the stanzas at the time of the performance, simply selects stanzas and verses at random from a large storehouse of them in his mind." Fahey discusses the question of unconscious coherence in Patton's lyrics. John Fahey, A Textual and Musicological Analysis of the Repertoire of Charley Patton, unpublished M.A. thesis, U.C.L.A., 1966, p. 82. Texts sung by other bluesmen, such as Tommy Johnson, show similar thematic incoherence. Son House criticized Patton for his "monkey-junk," not sticking to a theme throughout a song. "If you're going to sing about a pony you got to start with the pony and make every verse be about that pony," said House. (Son House, personal interview by this writer, Beloit, Wisconsin, March 28, 1970). It would be useful (though very difficult) to find out how House formulated this aesthetic.
8. Robert Pete Williams is probably the best-known blues singer who improvises texts. Discussion of his textual improvisation can be found in Harry Oster, Living Country Blues. Still, Williams will often repeat lines, verses, songs he has used in the past.
9. Guarantees against nonsense or boredom are part of symbolic interactionist social psychology theory of communication. While the theory is too complex for explanation here, suffice it that in a situation where human communication is to take place, meaning will arise to the degree that the communicants' understanding of their language and gesture overlap. When there is no overlap the result is nonsense; when there is total overlap the result may be boredom. Individuals who want to communicate try to guarantee against nonsense and boredom through identification, role-taking, selective attention and inattention (cf. the blues singer and his audience). See any elementary social psychology textbook sympathetic to the symbolic interactionist viewpoint.
10. Asked if a blues song had to rhyme its lines, Robert Pete Williams said no and Rev. Robert Wilkins said yes. They did not consider it worth arguing about, however, at the time. (Personal interview by this writer, Minneapolis, March 21, 1970). Evidently thematic unity (see note 7 above) is another area of aesthetic dispute. There are rules but many of them are contradictory; perhaps they are better thought of as aesthetic guidelines.
11. For extended discussion of this idea see Charles Keil, Urban Blues.

THE ROMEO 5000 SERIES NUMERICAL

With this issue of JEMFO we begin a numerical listing of the Romeo 5000 series of 78 rpm phonograph records. This important series of hillbilly and blues material began with number 5000, issued probably early in 1931, and continued through number 5494, released in August 1935. We are grateful to JEMF Advisor Will Roy Hearne for assembling this listing and making it available here.

The Romeo label was initiated in 1926 as a subsidiary of the Cameo Record Corporation, and was sold exclusively by S. H. Kress' 5-10-25 Stores. In August 1929, Cameo merged with the Plaza Music Company and the Pathe Phonograph and Radio Corp. to form the American Record Corporation. ARC was purchased in October 1930 by Consolidated Film Industries, Inc., who 14 months later purchased Brunswick and its associated labels from Warner. In 1938, CFI was bought by the Columbia Broadcasting System.

Thus, during the period of the 5000 series, Romeo was a subsidiary of ARC, and the sources for the recordings were usually ARC masters. Most of the recording dates can be interpolated from the following table of ARC master numbers:

<u>Master No.</u>	<u>Recording Date</u>	<u>Master No.</u>	<u>Recording Date</u>
10000	Sept. 5, 1930	16000	Sept. 24, 1934
11000	Nov. 13, 1931	17000	March 8, 1935
12000	June 29, 1932		
13000	Jan. 31, 1933	C 501	Jan. 12, 1933
14000	Sept. 14, 1933	C 1000	June 14, 1935
15000	Mar. 26, 1934	CP 1020	Mar. 22, 1934

The main sequence of numbers was recorded in New York; the C series (and probably the CP series) was recorded in Chicago. Master numbers in the 19000's can be dated by ignoring the initial digit. A few sides were taken from Pathe (100000 series masters) or from Brunswick (E34000 and C5000 series).

ARC released the same selections in the same sequence on the Romeo 5000 series and the Oriole 8000 series. Thus, Ro 5123 = Or 8123, etc. The only difference was that Romeo was sold by S. H. Kress and Oriole by McRory's. Also in perfect parallel with these two series was the Jewel 20000 series, but it was discontinued after number 20053 or thereabouts. Approximate release dates of the Romeo 5000 (and Oriole 8000) series can be interpolated from the following table:

<u>Romeo No.</u>	<u>Release Date</u>	<u>Romeo No.</u>	<u>Release Date</u>
5035	March, 1931	5225	June, 1933
5090	Sept., 1931	5340	July, 1934
5124	ca. March, 1932	5395	ca. Nov., 1934
5219	ca. March, 1933	5481	Aug., 1935

Whereas the hillbilly and race records were mixed together on the Romeo and Oriole series in about equal quantities (roughly 60% hillbilly, 40% race), on the Perfect label the race records were confined to the 100 series and the hillbilly material (generally) appeared on the 12000 series. Many of the same recordings also appeared on ARC's other two labels--Melotone and Banner. These latter two, however, also included much popular material.

In the numerical listing that follows, the first column gives the Romeo release number (which can also be used to obtain the Oriole and Jewel release numbers); the second column gives the Perfect release number if that selection was issued on the Perfect label; the third column gives the master number; the fourth and fifth columns the artist (as given on the Romeo labels) and titles.

A BRAND NEW RECORDING OF THE
 "99 YEARS" YOUR CUSTOMERS HAVE BEEN REQUESTING

99 YEARS

(IS ALMOST FOR LIFE)

Coupled with

PRISONER No. 999
ROMEO RECORD No. 5128

Both Sung By MARTIN and ROBERTS

ROMEO NUMERICAL

Ro	Pe	Master	Artist	Title
5001	158	9455	PRIMITIVE BAPTIST CHOIR	I love thy church O Lord
"	141	9499	"	Heaven belongs to you
5002		9481	FAIRVIEW JUBILEE SINGERS	One day when I was walking
"	142	9489	"	Didn't it rain
5003	142	9515	DIXIE RAMBLERS	Sandy river belle
"		9516	"	Long eared mule
5004	144	9538	ROY MARTIN and His Guitar	Down among the budded roses
"		9525	"	My father don't love me
5005	145	9524	WILLIAMS AND MORGAN	My happy home I left in Carolina
"	152	9531	"	Please daddy come home
5006	146	9535	KID WILLIAMS and Dix. Ramb.	Aggravating mother-in-law
"	144	9537	ROY MARTIN and his guitar	North Carolina blues
5007	156	9587	FAMOUS HOKUM BOYS	Pig meat strut
"	156	9588	"	Guitar rag
5008	150	9548	FAMOUS HOKUM BOYS	Papa's getting hot
"	148	9598	"	That's the way she likes it
5009	149	19581	GEORGIA TOM	Six shooter blues
"	162	19605	"	You got me in this mess
5010	150	9585	FAMOUS HOKUM BOYS	Somebody's been using that thing
"	148	9595	"	Eagle riding papa
5011	12804	10947	GENE AUTRY AND JIMMY LONG	My old pal of yesterday
"	"	10985	GENE AUTRY	Why don't you come back to me
5012	147	9586	FAMOUS HOKUM BOYS	Black cat rag
"	"	9594	"	Saturday night rub
5013	155	9597	FAMOUS HOKUM BOYS	Nancy Jane
"	161	9611	"	You can't get enough of that stuff
5014	162	9607	GEORGIA TOM	The duck's yas yas yas
"		9618	"	Then my girl's in town
5015	141	9496	PRIMITIVE BAPTIST CHOIR	Blessed be the tie that binds
"	158	9498	"	Fight on, your time ain't long
5016		9500	FAIRVIEW JUBILEE SINGERS	Sleep on mother
"	142	9482	"	Them bones walking around
5017	145	9524	KID WILLIAMS AND ROY MARTIN	I know I'll meet my mother after
"		9532	"	all
"				Mother, kiss your darling
5018		19663	THE E. R. NANCE SINGERS	The old rugged cross
"	153	19661	"	On the sea of life
5019				
"				
5020		9706	KID WILLIAMS	The prisoner and the rose
"	160	9705	KID WILLIAMS AND ROY MARTIN	Birmingham jail

Ro	Pe	Master	Artist	Title
5021	164	9750	PATT PETERSON	Old Chisholm trail
"	"	9748	"	The wandering cowboy
5022	12650	9749	PATT PATTERSON AND LOIS	On the Red river shore
"	"	9757	DEXTER	"
"	"	9757	"	Home on the range
5023	12653	9891	GEORGE RILEY (Goebel Reeves)	Texas drifter's warning
"	"	9888	"	The tramp's mother
5024	164	9738	PATT PETERSON AND LOIS	The cat's whiskers
"	"	9739	DEXTER	"
"	"	9739	KICK AND SWEET	Sagebrush dance
5025	157	9599	SAMMY SAMPSON	I can't be satisfied
"	"	9808	GOERGIA TOM	Mama's leaving town
5026	163	9579	GEORGIA TOM	My Texas blues
"	157	9801	SAMMY SAMPSON	Skoodle do-do
5027	12654	9862	CORNWALL AND CLEARY	Where we never grow old
"	"	9863	"	When they ring those golden bells
5028	"	9707	KID WILLIAMS	When he died he got a home in
"	"	9708	"	hell
"	"	9708	"	I'm glad I counted the cost
5029	166	10085	PECK'S MALE QUARTET	Oh, I want to see Him
"	"	10082	"	Going down the valley
5030	167	19881	CORNWALL AND CLEARY	What a friend we have in Jesus
"	"	19879	"	Pass it on
5031	168	19758	PATT PATTERSON AND LOIS	The cowboy's love song
"	"	19751	DEXTER	"
"	"	19751	"	Tidy up and down the old brass wagon
5032	165	9887	GOERGE RILEY (Goebel Reeves)	The grave by the whispering
"	"	9894	"	pine
"	"	9894	"	Railroad bum
5033	169	10048	GEORGIA TOM AND HANNAH MAY	Terrible operation blues
"	"	10041	FAMOUS HOKUM BOYS	Come on mama
5034	170	10033	SAMMY SAMPSON AND HANNAH MAY	Court house blues
"	"	10046	GEORGIA TOM AND HANNAH MAY	What's that I smell
5035	12667	10257	GENE AUTRY	The yodeling hobo
"	"	10263	"	He's in the jail house now No.2
5036	"	10189	BERNARD SMITH and Dix.Comb.	Down where the taters grow
"	"	10190	"	My old home town
5037	12669	9886	GOERGE RILEY (Goebel Reeves)	The last letter
"	"	9893	"	The cowboy's dream
5038	12670	10080	PECK'S MALE QUARTETTE	Driftin' down
"	"	10093	"	Sometime somewhere
5039	12671	10094	CARSON ROBISON TRIO	The unclouded day
"	"	10094?	PECK'S MALE QUARTETTE	No stranger yonder
5040	12672	10000	MCCRABY BROTHERS	Down by the window where mother
"	"	9999	"	used to pray
"	"	9999	"	One night as I lay dreaming

Ro	Pe	Master	Artist	Title
5041	171	10047	GEORGIA TOM AND HANNAH MAY	It's been that long
"	"	10049	"	Rent man blues
5042	172	10037	WILLIAMS AND SAMPSON	Barrel house rag
"	"	10034	FAMOUS HOKUM BOYS	Come on in
5043	12684	10308	ANNIE, JUDY AND ZEKE CANOVA	Hannah my love
"	"	10304	CANOVA FAMILY	We're back buck
5044	12685	10307	ANNIE, JUDY AND ZEKE CANOVA	Reckless love
"	"	10290	"	The poor little thing cried mammy
5045	12686	10259	GENE AUTRY	Blue days
"	"	10264	"	Cowboy's yodel
5046	12687	10218	WELLING AND MCGHEE	The picture on the wall
"	"	10224	"	Where is ma mama?
5047	12688	10228	WELLING AND MCGHEE TRIO	The haven of rest
"	"	10215	"	There is sunshine in my soul
5048				
"				
5049				
"				
5050	12147	105510	SID TURNER (Vernon Dalhart)	Wreck of the Southern No. 97
"	"	105511	"	Go 'long mule
5051	12694	9892	GEORGE RILEY (Goebel Reeves)	My Mississippi home
"	"	E34015	"	The end of the hobo trail
5052	12695	10444	GENE AUTRY	True blue Bill
"	"	10445	"	A gangster's warning
5053	12696	10447	GENE AUTRY	The death of Mother Jones
"	"	10285	"	Dad in the hills
5054	12697	10388	THE BLIND SOLDIER (Dave Miller)	It's hard to be shut up in prison
"	"	10391	"	Down in the jail on my knees
5055	12698	10213	WELLING AND MCGHEE TRIO	Are you washed in the blood
"	"	10210	"	In the garden
5056	12699	10225	WELLING AND MCGHEE TRIO	In a lonely village churchyard
"	"	10226	"	I'm free again
5057	12700	10309	ANNIE, JUDY AND ZEKE CANOVA	The fatal shot
"	"	10308	THE CANOVA FAMILY	Snake eyed killing dude
5058	173	10031	HANNAH MAY AND BONNY THOMAS	Pussy cat blues
"	"	10032	"	What you call that
5059	174	10039	FAMOUS HOKUM BOYS	That stuff I got
"	"	10038	"	You do it
5060	175	10511	FAMOUS GARLAND JUBILEE SING.	Who stole de lock
"	"	10508	"	South bound passenger train

Ro	Pe	Master	Artist	Title
5061	176	10510	GARLAND JUBILEE SINGERS	Were you there
"	"	10509	"	Let Jesus lead you
5062	177	10525	GARLAND JUBILEE SINGERS	Didn't it rain?
"	"	10522	"	Oh Lord, how long
5063	15467	10466	FIDDLIN' DOC ROBERTS TRIO	Farewell waltz
"	"	10465	"	Sally Ann
5064	12710	10472	ASA MARTIN	The contented hobo
"	"	10473	"	The wandering hobo
5065	12711	10480	MARTIN AND ROBERTS	East bound train
"	"	10478	"	Knoxville gal
5066	12712	10571	JOHN WHITE (Lonesome Cowboy)	Strawberry Roan
"	"	10542	"	Whoopee-ti-yi-yo
5067	178	10040	FAMOUS HOKUM BOYS	Pat that bread
"	"	10051	"	It's all used up
5068	179	10045	BILL WILLIAMS AND SAMMY SAMPSON	No good buddy
"	"	9621	SAMMY SAMPSON	Tadpole blues
5069	12721	10555	GENE AUTRY	Pistol packin' papa
"	"	10448	"	Bear cat papa blues
5070	12722	10563	GENE AUTRY	Do right daddy blues
"	"	10567	"	Dallas County jail blues
5071	12723	10396	Davy Miller (Blind Soldier)	Cannon ball rag
"	"	10395	"	Jail house rag
5072	12724	10471	DOC ROBERTS TRIO	Wednesday night waltz
"	"	10463	"	Did you ever see the devil, uncle Joe
5073	12725	10468	ASA MARTIN AND JAMES ROBERTS	Goodbye Betty
"	"	10479	"	My lover is on the deep blue sea
5074	12726	10476	JAMES ROBERTS	Crepe on the cabin door
"	"	10475	"	May I sleep in your barn tonight mister
5075	12727	10426	PATT PATTERSON AND LOIS DEXTER	Thirteen more steps
"	"	10423	"	Snow covered face
5076	12728	10608	ROXY MALE QUARTETTE	I need Thee every hour
"	"	10609	"	I love to tell the story
5077	12729	10221	WELLING AND MCGHEE	I am resolved
"	"	10217	"	Praise the Lord it's so
5078	12730	9994	MCCRAVY BROTHERS	No more dying
"	"	9998	"	Stand by me
5079	180	10660	THE TWO POOR BOYS (Joe Evans and Arthur McLain)	Sitting on top of the world
"	"	10652	"	Take a look at that baby
5080	181	10650	THE TWO POOR BOYS	John Henry blues
"	"	10651	JOE EVANS	New Huntsville jail

Ro	Pe	Master	Artist	Title
5081	182	10649	TWO POOR BOYS	Two white horses in a line
"	"	10653	JOE EVANS	Georgia rose
5082	183	10661	ARTHUR McCLAIN	My baby got a yo yo
"	"	10653	JOE EVANS	Mill man blues
5083	184	10664	JOE EVANS	Down in the black bottom
"	"	10665	"	Shook it this morning blues
5084	185	10657	ARTHUR McCLAIN	Sugar and cream blues
"	"	10655	JOE EVANS	Early some morning blues
5085	186	10054	SAMMY SAMPSON	I got the blues for my baby
"	"	10053	"	Meanest kind of blues
5086	187	10055	GEORGIA TOM	Don't mean to mistreat you
"	"	9600	"	Grandma's farm
5087	188	10634	COTTON PICKERS	Listen to the lambs
"	"	10633	"	Steal away to Jesus
5088	189	10524	GARLAND JUBILEE SINGERS	Oh rocks don't you fall on me
"	"	10523	"	Hold the wind
5089	12741	9987	FRANK AND JAMES McCRAVY	Des'e bones gwine rise again
"	"	9993	"	Swinging on the golden gate
5090	12742	10446	GENE AUTRY	I'll always be a Rambler
"	"	10569	"	T. B. Blues
5091	12743	10556	GENE AUTRY	I'll be thinking of you little
"	"	10564	THE DAVIS TRIO	girl You're as pretty as a picture
5092	12744	10481	ASA MARTIN AND JAMES ROBERTS	Give my love to Nellie, Jack
"	"	10469	"	The pine tree on the hill
5093	12745	10557	GENE AUTRY	That's how I got my start
"	"	10753	CARSON ROBISON TRIO	When it's night time in Nevada
5094	12750	10568	GENE AUTRY	She wouldn't do it
"	"	10565	"	Money ain't no use anyhow
5095	12751	10658	COLEMAN AND HARPER (Evans and McClain)	Old hen cackled
"	"	10663	"	Sourwood mountain
5096	12752	10222	WELLING AND McGHEE TRIO	Don't grieve your mother
"	"	10223	"	A flower from my angel mother's grave
5097	12753	10610	ROXY MALE QUARTETTE	It is well with my soul
"	"	10613	"	When the roll is called up yonder
5098	190	10517	GARLAND JUBILEE SINGERS	This train
"	"	10519	"	I want to be ready
5099	191	10654	JOE EVANS	Oh you son of a gun
"	"	10662	EVANS AND McCLAIN	So sorry dear
5100	12759	10875	CARSON ROBISON TRIO	Twenty-one years
"	"	10874	"	In the Cumberland Mountains

DISCOGRAPHIC ADDENDA AND ERRATA

PICKARD FAMILY Discography (JEMFO #12, p. 144): The following Plaza masters were also issued on the labels indicated:

8399	on Homestead OT 16518
8400	on Homestead OT 16518
8516	on Broadway 8128
8664	on Broadway 8213--artist and title given as Col. Phillips and "Sweet Thing"
9360	on Broadway 8116
9361	on Broadway 8129

DWIGHT BUTCHER Discography (JEMFO #13, p. 17): Add to the Jan. 9, 1933 session the following items:

BS-96-74782-1	Frivolous 'Frisco Fan	Bb 5012 (as Bill Palmer)
		Bb 1826 (as Slim Dwight)
		Sunrise S-3112 (as Hank Hall)
BS-96-74783-1	Sweet Old Lady	Electradisc 1946 (as Slim Dwight)
BS-96-74786-1	A New Day is Comin'	Electradisc 1946 (as Slim Dwight)
	Mighty Soon	

Thus these three titles were actually re-recorded for release on Victor's subsidiary labels, Bluebird, Electradisc and Sunrise.

WELBY TOOMEY Discography (JEMFO #14, p. 66): Mx 12412 ("Frankie's Gamblin' Man") also was issued on Chal 325. On that disc, as well as on Chal 324, Toomey was given the pseudonym of John Ferguson. On Chal 228 and 229 the pseudonym Clarence Adams was used.

Our thanks to John Coffey, Chris Comber, Bob Healy, and Stan Turner for sending in these additional data. Any further comments will be appreciated.

* * * * *

In the last issue of JEMFO (#17, p. 2), author Ed Kahn's name was inadvertently omitted from his article, "Folklore: A Sub-Discipline of Media Studies?"

Also omitted were the captions to the Carl Sprague photos on p. 32 of the same issue. The photo to the left was taken in 1925; the photo at the right, courtesy of the Bryan Texas Eagle, was taken in 1965.

JEMF HOLDINGS: SONG FOLIOS Part 9

In this issue the Quarterly continues a list of those song folios which the JEMF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

- ERNEST TUBB RADIO SONG BOOK FAVORITES, NO. 1, Ernest Tubb Publications, Nashville, n.d.
 ERNEST TUBB RADIO SONG BOOK FAVORITES, NO. 2, Ernest Tubb Publications, Nashville, n.d.
 ERNEST TUBB FAVORITES, DE LUXE RADIO SONG BOOK NO. 4, Ernest Tubb Publications, Nashville, n.d.
 ERNEST TUBB FAVORITES, RADIO SONGBOOK NO. 5, Ernest Tubb Publications, Nashville, n.d.
 ERNEST TUBB FOLIO OF RECORDED HITS, NO. 1, Ernest Tubb Music, Inc., Hollywood, n.d.
 ERNEST TUBB FOLIO OF RECORDED HITS, NO. 2, Ernest Tubb Music, Inc., Beverly Hills, 1950.
 ERNEST TUBB FOLIO OF RECORDED HITS, NO. 3, Ernest Tubb Music, Inc., Beverly Hills, 1953.
 ERNEST TUBB FOLIO OF RECORDED HITS, NO. 4, Ernest Tubb Music, Inc., New York, 1956.
 ERNEST TUBB SONG FOLIO OF SENSATIONAL SUCCESSES, NO. 1, American Music, Inc., Hollywood, 1941.
 ERNEST TUBB SONG FOLIO OF SENSATIONAL SUCCESSES, NO. 2, American Music, Inc., Hollywood, 1942.
 ERNEST TUBB SONG FOLIO OF SENSATIONAL SUCCESSES, NO. 3, American Music, Inc., Hollywood, 1943.
 ERNEST TUBB SONG FOLIO OF SENSATIONAL SUCCESSES, NO. 4, American Music, Inc., Hollywood, 1948.
 JUSTIN TUBB FOLIO OF RECORDED HITS, NO. 1, Ernest Tubb Music, Inc., New York, 1956.
 "COWBOY" DALLAS TURNER'S BOOK NO. 1, M. M. Cole Pub. Co., Chicago, 1950.
 HAPPY JACK TURNER, DELUXE EDITION, M. M. Cole Pub. Co., Chicago, 1942.
 TREASURE CHEST OF COWBOY SONGS, Treasure Chest Pub. Inc., New York, 1953.
 UNCLE EZRA'S FAMOUS SONGS, Wm. J. Smith Music Co, Inc., New York, 1937.
 UNCLE PETE AND LOUISE, FRIENDLY SONGS FOR FRIENDLY PEOPLE, Bob Miller, Inc., New York, 1936.
 ELMORE VINCENT'S LUMBER JACK SONGS, M. M. Cole Pub. Co., Chicago, (1932?).
 JIMMY WAKELY'S ROUND-UP, Southern Music Pub. Co., New York, 1943.
 SONGS JIMMY WAKELY SINGS, Gordon Music Co., Hollywood, 1944.
 JIMMY WAKELY, SONGS OF THE RANGE, Fairway Music Co., Hollywood, 1946.
 JIMMY WAKELY, WESTERN SONG PARADE, Mono Music, North Hollywood, 1947.
 JIMMY WAKELY, WESTERN SONG PARADE, Duchess Music Corp., New York, 1949.

- CINDY WALKER'S FOLIO OF SONGS, NO. 1, American Music, Inc., Portland, 1942.
- WARNER BROS. SONG FOLIO, Harms, Inc., New York, 1938.
- SMILING BILL WATERS, HOME FOLK SONGS, Wallace Fowler Publications, Nashville, 1947.
- SMILIN' BILL WATERS ORIGINAL HOME FOLK SONGS, BOOK NO. 2, Willie B. Waters, 1940.
- THE WEAVERS SING, Folkways Music Publishers, Inc., New York, n.d.
- DON WHITE FOLIO OF ORIGINAL WESTERN & HILL-COUNTRY SONGS, NO. 1, American Music, Inc., Portland, 1939.
- COWBOY SONGS AS SUNG BY JOHN WHITE, Pacific Coast Borax Co., New York, n.d.
- SONGS OF THE HILLS AND MESAS BY LAURENCE WHITE, Tucson, 1940.
- WHITEY & HOGAN'S MOUNTAIN MEMORIES, Bourne, Inc., New York, 1947.
- SLIM WHITMAN SINGS, Commodore Music Corp., Hollywood, 1954.
- FAMILIAR FOLK SONGS AS SUNG BY HENRY WHITTER, n.d.
- BERT WILLIAMS FOLIO OF NE'ER-TO-BE FORGOTTEN SONGS, Robbins Music Corp., New York, n.d.
- THE SONGS OF BUDDY WILLIAMS, Allan & Co. Pty. Ltd., Melbourne, n.d.
- DOC WILLIAMS, BORDER RIDERS FAMILY ALBUM, n.d.
- DOC WILLIAMS' DANCE FOLIO NO. 1, Wheeling Music Co., Wheeling, W. Va., 1952.
- HANK WILLIAMS' COUNTRY MUSIC FOLIO, Acuff-Rose Publications, Nashville, n.d.
- HANK WILLIAMS' FAVORITE SONGS, Acuff-Rose Publications, Nashville, 1953.
- HANK WILLIAMS' COUNTRY HIT PARADE, Acuff-Rose Publications, Nashville, n.d.
- MARC WILLIAMS COLLECTION OF FAVORITE COWBOY SONGS, Bob Miller, Inc., New York, 1937.
- TEX WILLIAMS AND HIS WESTERN CARAVAN SONG FOLIO, Golden West Melodies, Inc., Hollywood, 1947.
- SONGS FROM SAN ANTONIO FEATURED BY BOB WILLS, Hill and Range Songs, Inc., New York, 1946.
- BOB WILLS SONG BOOK, Bourne, Inc., New York, 1945.
- SLIM PICKENS WILSON AND HIS PRAIRIE PLAYBOYS, M. M. Cole Pub. Co., Chicago, 1937.
- 100 WLS BARN DANCE FAVORITES, M. M. Cole Pub. Co., Chicago, 1935.
- WLS FAMILY ALBUM, 1930 Edition, Agricultural Broadcasting Co., Chicago, 1930.
- WLS FAMILY ALBUM, 1931, Agricultural Broadcasting Co., Chicago, 1931.
- FAVORITE SONGS OF THE WLW BOONE COUNTY JAMBOREE, M. M. Cole Pub. Co., Chicago, n.d.
- WOODY WOODDELL AND HIS RIDIN' RANGERS, n.d.
- SHEB WOOLEY'S FOLIO OF ORIGINAL SONGS, Wallace Fowler Publications, Nashville, 1946.
- THE WORLD'S BEST COWBOY SONGS, Amsco Music Pub. Co., Inc., New York, 1941.
- SONG FAVORITES OF WSM GRAND OLE OPRY, M. M. Cole Pub. Co., Chicago 1942.
- WWVA RADIO JAMBOREE FAMOUS SONGS, M. M. Cole Pub. Co., Chicago, 1942.
- WWVA RADIO JAMBOREE BOOK NO. 2, M. M. Cole Pub. Co., Chicago, 1948.
- OLD CABIN SONGS FOR THE FIDDLE AND BOW, AS SUNG BY THE VAGABONDS, Old Cabin Co., Inc., Nashville, 1932.

JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," By Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968). (Only available without cover.)
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢ (please give Friends membership number when ordering); all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968) by John L. Smith. Price to Friends of the JEMF, \$1.00 (please give Friends membership number when ordering); all others, \$2.00

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photos, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00.

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CONTENTS

Letters to the Editor	49
From the Archives: "The Arkansas Traveler" by H. C. Mercer (reprinted from <u>Century Magazine</u> , March 1896	51
Abstracts of Academic Dissertations: Edward A. Kahn, II, <u>The Carter Family: A Reflection of Changes in Society</u>	58
News from the Friends of the JEMF	60
Urban vs. Rural Values in Country and Pop Songs: A Review Essay, by Norm Cohen	62
The Ray Whitley Story, by Ken Griffis	65
More from the Archives	68
Commercial Music Graphics: #13, by Archie Green	70
Book Reviews: <u>Encyclopedia of Folk, Country, and Western Music by Irwin Stambler and Grelun Landon</u> (reviewed by Bill C. Malone); <u>The Blues Line, a Collection of Blues Lyrics compiled by Eric Sackheim</u> (reviewed by Jeff Titon)	74
Bibliographic Notes of Interest	77
Autobiography and Blues Texts: A Reply to "The Blues As Dramatic Monologues"--by Jeff Titon	79
The Romeo 5000 Series Numerical	83
Discographic Adenda and Errata	90
JEMF Holdings: Song Folios (Part 9)	91

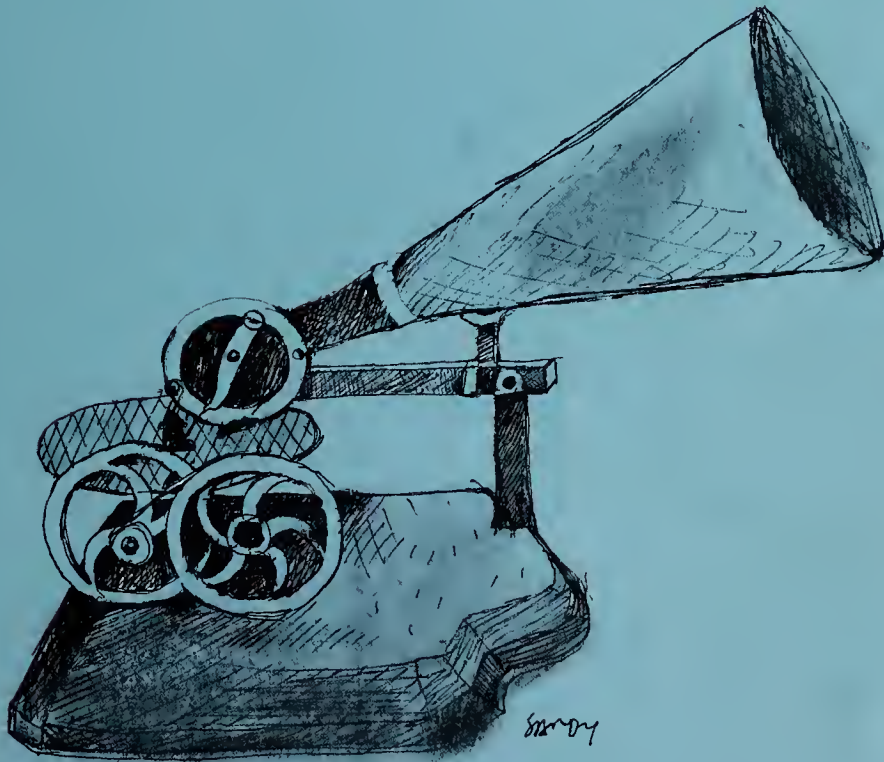
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Members of the Friends of the JEMF receive the JEMF Quarterly (formerly JEMF Newsletter) as part of their \$5.00 (or more) annual membership dues; individual subscriptions are \$4.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Vol. 3 (Nos. 7, 8) are available at 35¢ per copy. Back issues of Vol. 4 (Nos. 9, 10, 11, 12) are 75¢ per copy.

The JEMF Quarterly is edited by Norman Cohen. Please address all manuscripts and other communications to: The John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VI PART 3, AUTUMN, 1970, NO. 19

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles, originally appearing in books and journals;

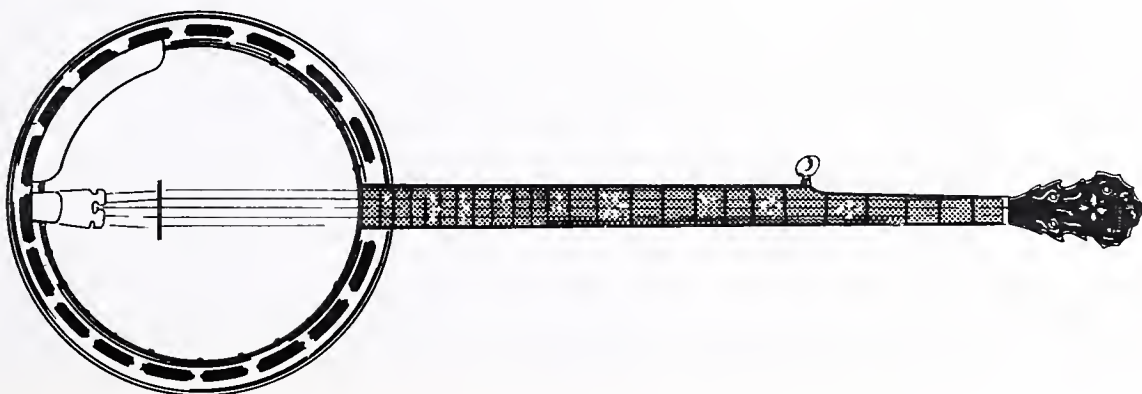
sponsoring and encouraging field work relating to commercially recorded and published American folk music.

UNCLE DAVE MACON 1870 - 1970

October 7, 1970 marks the 100th anniversary of the birth of Uncle Dave Macon, first featured star of Grand Ole Opry and one of the most beloved figures of the early decades of country music. Few performers have combined instrumental virtuosity and musicianship with humor, wit, and social criticism as successfully as did Uncle Dave. To fan, musician, historian, and folklorist alike, he stands as one of the most important men in the industry.

In honor of this centennial, the JEMF is issuing booklet No. 3 in its Special Series: Uncle Dave Macon: A Bio-Discography. Prepared by Ralph Rinzler and Norm Cohen, this booklet includes a corrected version of the Macon discography that appeared in JEMFQ #s 14 and 15; a revised biography of Macon and his associates, based on Ralph Rinzler's liner notes to the now out-of-print Decca Uncle Dave Macon LP; an essay surveying Macon's repertoire, with particular attention to his songs of social commentary; and several photographs, some never published before, of Macon, the McGee Brothers, Sid Harkreader, and Mazy Todd. This 44-page booklet can be ordered from the JEMF at \$1.00 each for members of the Friends of JEMF (please send your membership number when ordering) and \$2.00 each for others. (California residents please add 5½% sales tax.)

Readers of JEMFQ will also be interested to know that the Renfro Valley Tape Club is offering a 9½ hour set of tapes that includes all of Uncle Dave's issued recordings. The price is \$7.00 per tape. A set recorded at 7½ ips on 2-track tape would require twelve tapes (\$84.00); at 3 3/4 ips the number of tapes, and price, would be half that. A set of three tapes recorded 4-track at 3 3/4 ips will cost only \$20. The Renfro Valley Tape Club has offered to donate \$5 to the JEMF for each complete set ordered by readers who mention that they read about it in JEMFQ. Those interested in buying partial sets of the recordings should write the Renfro Valley Tape Club for details. Write Reuben Powell, Renfro Valley Tape Club, 1734 Thomas Drive, Springfield, Ohio 45503.



LETTERS TO THE EDITOR

Sir:

In your recent issue of the JEMF Quarterly (Vol. VI, Part 2, No. 18), I found the very interesting Ray Whitley Story, by Ken Griffis. Since I worked with Ray, both at WMCA and the Stork Club, at that time (1933), here are a few details that may be of interest. Also I am sending a copy of a picture taken at WMCA for publicity purposes, along with a copy of the theme song used by the Range Ramblers, "The Wyoming Trail," which I wrote for that purpose. If you will notice the song is copyrighted 1934. I worked on Radio Station WMVA in New York in 1933. I had recorded for Victor in January 1933 and upon release of my first record, took it to the program director, Harry Carlson, and was immediately employed. Mr. Carlson's only trouble was to try to get me some kind of a commercial as soon as possible, for I was doing fifteen minutes a day as a single and not receiving any pay. The Crazy Water Crystal people came in and Mr. Carlson called me and introduced me to Ray Whitley. We rehearsed that afternoon and auditioned for the Crazy Water Crystal people the next day. We were hired. This was in 1933. The sponsor thought we should have some kind of script show with a story line running from day to day. We worked out this problem and I wrote the script for the show for thirteen weeks. In the meantime, Ray and I were called in by the station one day to audition for an agent. We did not know what it was for. However it turned out to be the Stork Club and we did a duet there for fourteen weeks. I left the act to join a vaudeville act known as Faunteleroy & Van and the Oklahoma Slickers. We played the Publix time up through New England. At this time I met Judy Canova and contributed comedy material for Ann, Judy and Zeke on the Paul Whiteman show.

I believe the above will straighten out some of the dates listed in this short biography.

--Dwight Butcher
Covina, California
September 1970

+ + + + + + +

NOTICE: Dwight Butcher would very much like to obtain good, clean tape dubs of the following 78 rpm records that he made in the 1930s: Vi 23772, Vi 23794, Vi 23810, Vi 23826, Crown 3516. He will be happy to pay taping and mailing expenses. Please contact Dwight c/o the JEMF.

+ + +

Photo at right:

Far left and far right unidentified; others are (left to right)
Dwight Butcher, Bill Butler, Ray Whitley.



Photo
CEN
20

RANGE RAMBLERS

THE JOHNNY BOND STORY

Not far from the banks of the Red River, in the small Oklahoma community of Enville, Cyrus Whitfield (Johnny) Bond was born June 1, 1915. At the age of two, his father, Rufus Thomas Bond, moved the family to the nearby town of Marietta. Neither his father, who was a rancher-farmer nor mother, Anna Mae (Camp) had any special interest in music. The family did have the then popular wind-up Victrola on which they played and enjoyed the records of the day. The Bond family consisted of three older brothers, Cecil, Howard, Rufus Andrew, an older sister, Mary, and a younger sister Geraldine.

While in high school, Johnny decided his interest in music was such that he would take up an instrument for his own amusement. Picking out of the Montgomery Ward catalogue a fine ukulele - for which he paid 98¢ - and with the aid of an instruction book, which was thrown in, Johnny proceeded to teach himself to play. Not long after, Johnny joined a local string band, headed up by Bill Lofton. This group played around the general area of Marietta and if they were well received, Johnny could expect to pocket as much as 50¢ or a dollar. Their music was patterned after the most popular group of the day, the "Light Crust Doughboys". Featured with the Doughboys, at the time, were Bob Wills, Tommy Duncan, Kermit Whalen, Johnnie Lee Wills, Herman Arnspiger and Sleepy Johnson. Johnny recalls that one of the songs that was very popular with the Doughboys was "Take Me Back To Texas". To most fans of "Bob Wills Texas Playboys", that song should have a familiar ring.

In mid 1934, Johnny decided it was time to strike out on his own and made his way to Radio KFXR in Oklahoma City. He soon was given a fifteen minute time slot from 5:30 to 5:45 p.m. Numerous individuals were appearing on the station, singles, duos and small string bands. After three or four weeks Johnny, who, in his eagerness to break into radio, failed to obtain the specifics of pay days - asked the station manager for his pay. The manager seemed just as shocked by the question as Johnny was with the answer - there was no pay due. He was expected to be grateful for the opportunity to appear on radio, but Johnny didn't exactly see it that way and left. He was later to learn that the hottest band on the station, "Hiram Perkins and his Arkansawyers", received no pay either. Their compensation was in the form of being allowed to advertise their local appearances. If one of the artists or bands was fortunate enough to go out and obtain a sponsor for their program, it was possible for them to make \$10 or \$15 a week.

Johnny soon hooked on with "Pop Moore and His Oklahomans" on another radio station in Oklahoma City, KMOA. This lasted a short period of time, going then to KGFG to work staff. In this capacity he would play guitar and sing several times a day, under different names, with the various groups appearing on the station. The going pay for this line of work was \$5 a week.

It was while he was on KGFG that he first used the name "Johnny". Appearing on the various programs, different names were used, including Cyrus Whitfield, "Johnny" Whitfield and eventually, "Johnny" Bond.

Having serious doubt as to his future in radio, Johnny decided to further his education and enrolled in the University of Oklahoma at Norman in 1937, hitch-hiking back and forth to the University. Shortly before enrolling, Johnny had made the acquaintance of another country artist, who was appearing on another radio station in Oklahoma City, WKY, Jimmy Wakely. Not long after their meeting, Jimmy, who was an enterprising individual lined up a sponsor for a pending radio show and Johnny joined Jimmy and Scotty Harrel to form a trio for the Bell Clothing Company, not too surprisingly, calling themselves the "Bell Boys". This program was to last until mid 1940.

It was while they were on WKY in 1938, that they made the acquaintance of a well known radio and recording personality, Johnny Marvin, who appeared on the station for a brief period. Johnny Marvin's brother, Frankie, was a close associate of another very well known star, Gene Autry.

Although Johnny didn't meet Gene when he and Frankie Marvin came through Oklahoma City, the wheel did start to move. Jimmy Wakely, never one to let an opportunity escape, arranged for the trio to appear with Gene at an appearance in Okemah, Oklahoma. The trio sang several numbers including "Tumbling Tumbleweeds" which was one of Gene's favorites. Johnny recalls that Gene was pleased and expressed his satisfaction with their efforts. The trio also arranged to appear with Gene shortly thereafter in Lawrence, Kansas, where Gene was premiering his new movie, "El Rancho Grande". Gene again was pleased with their backing, but did not make the offer of a job. He did say to them, "If you ever get to California, look me up". Johnny interpreted this statement as a friendly gesture, only. Jimmy Wakely considered it a firm offer of a job.

The trio continued on WKY for two years, but their popularity was limited to the general area of Oklahoma City due to the broadcasting range of the station. Johnny recalls that in addition to singing the popular songs of the day, the music of the trio had a strong cowboy or western flavor. This is understandable as Johnny states the group patterned themselves after the Sons of the Pioneers. The closest the trio came to recording was an unannounced appearance at the Columbia Studio in Dallas - where they were complimented but not recorded.

Early in 1938, Johnny composed what was eventually to become a country classic, "Cimarron". He recalls getting his inspiration partly from the old Richard Dix movie by the same name, and too, from the river itself. Johnny remembers that each of his numerous crossings of the Cimarron brought about some sort of expression that a song should be written about the river. As it is with many songs, the inspiration comes unexpectedly and it was while Johnny was living at the YMCA in Oklahoma City that he took a piece of paper and in less than 30 minutes wrote the song ...

"Cimarron, roll on,
to my lonely song,
carry me away,
from the skies of gray --"

Of course some refinements were to follow and while it was not an immediate hit, it was well received by the local fans. This was Johnny's first successful song.

The following year was to see another important first, - Johnny took for a bride, Miss Dorothy Louise Mercer, with Jimmy and Inez Wakely in attendance.

In mid 1940, after much consideration, the decision was made to move to Hollywood. Thought was given to Chicago and Nashville, both strong centers of country influence, but it was on to Hollywood. Johnny, Jimmy and Scotty had been in Hollywood in 1939 to play a part in a Roy Rogers movie, "Saga of Death Valley". And this was perhaps the deciding factor.

One notable change took place just before their departure, Scotty Harrel decided he would prefer to remain in Oklahoma City, so it was necessary that a new member for the trio be found. Fortunately, a very capable replacement was found in Dick Reinhart. Dick, who had recently migrated to Oklahoma City, after several years in the Dallas and Fort Worth area, working with such groups as the "Light Crust Doughboys", eagerly agreed to join them on the trip to California. Dick had a fine voice and played the bass and guitar very well. Johnny vividly recalls the many hours of rehearsing on the long drive.

Locating in an apartment in the Hollywood area, the first call was to Johnny Marvin, who arrived shortly and gave the boys a warm welcome. Jimmy Wakely asked Johnny Marvin, who was then appearing with Gene Autry on the very successful CBS radio show, "Melody Ranch", if he would re-introduce them to Gene. Johnny was happy to oblige and took the boys to see Gene. Jimmy said to Gene, "You asked us to be sure to look you up when we got to California". Gene replied, "I sure did and it's nice to see you again". That was all.

At each of the succeeding shows - and more often if it were possible, the trio would remind Gene that they were in town and available. Johnny recalls that Gene soon left town - on a prescheduled tour, of course.

Being in need of money, the trio picked up work wherever possible, mainly appearing in small nite spots as "Jimmy Wakely and The Rough Riders". Fortunately, they were talented enough to be paid to do some transcriptions for Standard Recorders in Hollywood, singing a mixture of old and current country western tunes, this being the trio's first recording.

They were elated to learn, upon Gene's return, that his back up group "The Texas Rangers", was leaving the show very shortly. Through the efforts of Johnny Marvin, the trio was hired as their replacement. They officially joined the "Melody Ranch" show in September, 1940, singing as their first song, "Cimarron". On the show at that time, among others were Frankie Marvin (steel) and Carl Cotner (fiddle).

Just prior to and during their association with Gene, they made several movies, their first being with Don Barry as "The Tulsa Kid" in 1940. A few others to follow were "Pony Post" and "Bury Me Not On The Lone Prairie", with Johnny Mack Brown and "Trailing Double Trouble" with John King. Several pictures were made with William Boyd as "Hopalong Cassidy".

Their first movie with Gene was in 1942, "Heart Of The Rio Grande". It was about this time that the movie people began to look at Jimmy Wakely as a potential star on his own.

When Jimmy was given the opportunity to star, the decision was made by Johnny and Dick to leave the Autry show to join Jimmy. This arrangement was short lived and Johnny soon returned to Melody Ranch, with Dick Reinhart returning to Texas.

On August 12, 1941, Johnny began his own recording career with Columbia Records, with "Uncle Art" Satherly as A&R man. His first recording release was "I'M Gonna Be Long Gone", back side - "Draftee Blues". Appearing with Johnny on the first session were Jimmy Wakely (guitar), Dick Reinhart (bass), and Jerry Adler (harmonica). At the same time Johnny was appearing, along with Reinhart on Jimmy Wakely Decca Recordings as "Jimmy Wakely and The Rough Riders". Johnny and Jimmy in turn backed up Dick on his Columbia recordings. The title, "Johnny Bond and His Red River Valley Boys" appeared on his earlier recordings, at the request of "Uncle Art". He felt it was important that each of his recording stars be associated with a group or band. Later this name was used in the movies. This group basically was Wesley Tuttle, Paul Sells and Jimmie Dean.

One of Johnny's earlier best selling records, surprisingly, was "Der Fuehrer's Face". The most notable recording of this song was by Spike Jones. Spike, being a fine drummer, had appeared previously on a number of Johnny's recordings. Other fine talent backing up Johnny on some of his recordings were Spade Cooley, Merle Travis, Eddie Kirk, Jack Rivers, Joe Maphis, Speedy West, Harold Hensley and Jimmy Bryant.

Johnny remained on the Melody Ranch program until it came to an end in 1956. Listeners to the later programs may well recall Johnny's guitar run as an intro to Gene's theme song, "Back In The Saddle Again". (Gene considered Johnny as one of the best western guitarists around at the time, using him on a number of his recordings.)

After leaving "Melody Ranch" in 1956, Johnny devoted himself mainly to live radio programs, that were so popular in and around the Los Angeles area. For a period of time, he was one of the stars appearing on the successful T.V. program, "Town Hall Party". In addition to appearing in various movies, a good deal of time was spent directing his publishing company, Red River Songs. In 1965, Johnny joined Gene Autry's T.V. production, Melody Ranch.

During his colorful career, Johnny Bond has written many songs of note. He credits the influence of three individuals in helping to develop his style of writing. During his early career, Dick Reinhart suggested to Johnny that he write more songs about people and their emotions and less about the sky, plains and the wind. Later, "Uncle Art" Satherly suggested he write about boys and girls and life as it is. Too, he pointed out to Johnny that most successful songs have both a high and a low note and recommended that he vary the range of his compositions. In 1941, Johnny became associated with Fred Rose, who at that time was writing songs with Gene Autry. Fred also offered several helpful suggestions that were to aid Johnny in his song writing.

His songs have a greatness, it is felt, due to the simplicity of music and words. As Johnny once said, "Do not search for a great song among mine, because you will not find it. Do not look for an outstanding melody or lyric because they are not there. Instead seek only a simple, touching thought combined with a simple melody".

This and more is found in many of Johnny's songs "Cimarron", "I'll Step Aside", "Tomorrow Never Comes", "Glad Rags", "Your Old Love Letters", "Rock My Cradle Once Again", and "I Wonder Where You Are Tonight"

"The rain is cold and slowly falling,
upon my window pane tonight-
and tho your love was even colder,
I wonder where you are tonight."

Such is the man and his music.

--Ken Griffis
No. Hollywood

Photo on next page from the movie, "Heart of the Rio Grande," starring Gene Autry, made in January 1942. At far left (seated) is Frankie Marvin, standing and holding rope is Gene Autry; the three men at the far right are (from left to right) Johnny Bond, Dick Reinhart, and Jimmy Wakely.



A PRELIMINARY JOHNNY BOND DISCOGRAPHY

The following listing covers recordings made by Johnny Bond for Columbia between 1941 and 1957. While the data for the period up to mid-1951 are presumably complete (except for LP reissues), we have only information on released items from 1951 to 1957. Consequently the format for the first half of the listing is the usual one: columns 1, 2, and 3 list, respectively, master number, title and release numbers arranged by date of recording. The format for the second half is arranged according to release number in numerical order. Columns 1, 2, and 3 thus list, respectively, release number, title (master number where known in parentheses), and date of release. Any additional information will be welcome. In the last column, Co = Columbia, Ok = Okeh.

August 12, 1941

H 437-1	Those Gone and Left Me Blues	Co 20154, Co 37427
H 438-1	I Won't Stand in Your Way	
H 439-1	Down in the Dumps	Co 20167, Co 37440, Ok 06408
H 440-1	Don't You Weep Anymore, Darling	Co 20162, Co 37435
H 441-1	The Road is Way Too Long	Co 20162, Co 37435
H 442-1	Baby You're Thru Foolin' Me	Co 20167, Co 37440, Ok 06408
H 443-1	I'm Pounding the Rails Again	
H 444-1	Long Lonesome Road	

August 19, 1941

H 466-1	I'm Gonna Be Long Gone	Ok 06407
H 467-1	I've Had the Blues Before	Co 20154, Co 37427
H 468-1	One More Tear	
H 469-1	Now You Care	
H 470-1	Draftee Blues	Ok 06407
H 471-1	Help Me Lose the Blues	

December 2, 1941

H 585-1	You Brought Sorrow to My Heart	Co 20102, Co 37255, Ok 06577
H 586-1	You Don't Care	Co 20127, Co 37400, Ok 6732
H 587-1	After I'm Gone	
H 588-1	How Low Do the Blues Wanna Go	Ok 06577
H 589-1	Some Day You're Gonna Be Blue	

April 3, 1942

H 784-1	1942 Turkey in the Straw
H 785-1	We're Gonna Have to Slap the ...Jap
H 786-1	Mussolini's Letter to Hitler
H 787-1	Hitler's Reply to Mussolini's Letter

July 31, 1942

H 906-1	I'm a Pris'ner of War	Ok 6691
H 907-1	You Let Me Down	
H 908-1	Der Fuehrer's Face	Ok 6691
H 909-1	Love Gone Cold	Co 20127, Co 37400, Ok 6732

June 12, 1945

H 1421-1A	Heart and Soul	Co 20523
H 1422-1A	Gotta Make Up For Lost Time	Co 20006, Co 36876
H 1423-1A	Sad, Sad and Blue	

July 26, 1945

H 1494-1	The First Rose	Co 20082, Co 37159
H 1495-1	I'll Step Aside	Co 20082, Co 37159
H 1496-1	Baby You Gotta Quit That	Co 20006, Co 36876
H 1497-1	You've Been Asking for It	

November 25(?), 1946

HCO-2161-1	Divorce Me C.O.D.	Co 20096, Co 37217
HCO-2162-1	So Round, So Firm, So Fully Packed	Co 20102, Co 37255
HCO-2163-1	Rainbow at Midnight	Co 20096, Co 37217
HCO-2164-1	Red River Sally	

March 6, 1947

HCO-2249-1A	Don't Look Now (Your Broken Heart Is Showin')	Co 20183, Co 37529
HCO-2250-1A	Too Many Years Too Late	Co 20362, Co 37856
HCO-2251-1A	Take It or Leave It Baby	Co 2-147, Co 20549
HCO-2252-1A	Rock My Cradle Once Again	Co 20183, Co 37529

June 4, 1947

HCO-2353-1N	The Daughter of Jole Blon	Co 20190, Co 37566
HCO-2354-1N	Blind Alley	Co 20398, Co 38063
HCO-2355-1N	It's A Sing	Co 20190, Co 37566
HCO-2356-1N	What's Been Going On (While I've Been Gone)	Co 20398, Co 38063

July 22, 1947

HCO-2472-1N	Smoke, Smoke, Smoke (That Cigarette)	Co 20361, Co 37831
HCO-2473-10	Fat Gal	Co 20362, Co 37856
HCO-2474-10	Wasted Tears	Co 20361, Co 37831
HCO-2475-10	I Like My Chicken Frying Size	Co 20380, Co 37949

August 30, 1947

HCO-2592-1N	I Dreamed That You Belonged to Me	
HCO-2593-1N	Put Me to Bed	Co 20380, Co 37949
HCO-2594-1N	Sad, Sad and Blue (remake)	Co 20442
HCO-2595-1N	Women Make a Fool Out of Me	Co 20609

December 7, 1947

HCO-2894-1N	What Would You Do	Co 20502
HCO-2895-1N	Read It and Weep	Co 20592
HCO-2896-1N	Bartender's Blues	Co 20467
HCO-2897-1N	Drowning My Sorrows	Co 20609

December 10, 1947

HCO-2924-1N	New Wabash Cannonball	
HCO-2925-1N	Rose of El Paso	
HCO-2926-1N	That's Right	Co 20442
HCO-2927-1N	Cimarron	Co 20502
HCO-2928-1N	John's Other Wife	Co 20419, Co 38160
HCO-2929-1N	Who'll Take My Place	

December 14, 1947

HCO-2965-1N	I Won't Stand in Your Way	Co 20523
HCO-2966-1N	I Can't Hide the Tears	Co 20467
HCO-2967-1N	Oklahoma Waltz	Co 20419, Co 38160
HCO-2968-1N	A Petal From a Faded Rose	Co 20645
HCO-2969-1N	I'm Comin' Home	

December 29, 1948

HCO-3494	Tennessee Saturday Night	Co 20545, Co 2-133*
HCO-3495	A Heart Full of Love	Co 20545, Co 2-133
HCO-3496	'Til the End of the World	Co 20549, Co 2-147

*This is the first of a very few releases on both 78 and 33 1/3 rpm. The 7" 33 1/3 Columbia record was introduced and a few were sold, but it was discontinued after a few months.

March 18, 1949

HCO-3655-1N	I Wish I Had a Nickel	Co 20578, Co 2-209
HCO-3656-1N	I'm Bitin' My Fingernails	Co 20578, Co 2-209
HCO-3657-1N	Somebody Loves You	Co 20592
HCO-3659-1N	Put Me To Bed #2	Co 20645

December 30, 1949

RHCO-3982-1N	Cherokee Waltz	Co 20704
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January 4, 1950

RHCO-3986-1N	Cream of Kentucky	Co 20738
RHCO-3983	Love Song in 32 Bars	Co 20671
RHCO-3984	Tennessee, Kentucky and Alabam'	Co 20671
RHCO-3988-1N	Mean Mama Boogie	Co 20704

June 8, 1950

RHCO 4085	Star Spangled Waltz	Co 20726
RCHO 4086	Under the Red, White and Blue	Co 20726
RHCO 4087	Barrel House Bessie	Co 20734
RHCO 4088	It Ain't Gonna Happen to Me	Co 20734

August 2, 1950

RHCO 4193	Steppin' Out	Co 20738
RHCO 4194	Set 'Em Up Joe	Co 20787
RHCO 4195	Will You Let Me Call You Honey	
RHCO 4196	Losers Weepers	

September 12, 1950

RHCO 4254	I Wanna Do Something for Santa Claus	Co 20756
RHCO 4255	Jingle Bells Boogie	Co 20756
RHCO 4256	Glad Rags	Co 20787

March 13, 1951

RHCO-4446	Sick, Sober and Sorry	Co 20808
RHCO-4447	Tennessee Walking Horse	Co 20808
RHCO-4448	Keep Your Cotton Pickin' Hands Off My Cal	Co 20844, Co 4-20844

March 13, 1951 con't

RHCO-4449 The Son of Old Casey

Note: At this point the main release is on 78 rpm disc with a 45 rpm release also (release number prefixed with 4-). The 78s sold more, with 45s accounting for about 25% of the sales.

June 12, 1951

RHCO-4511-1N	I Found You Out	Co 20909, Co 4-20909
RHCO-4512-1N	Alabama Boogie Boy	Co 20909, Co 4-20909
RHCO-4513-1N	Ten Trips to the Altar	Co 20844, Co 4-20844

Note: This was the last session produced by "Uncle Art" Satherly.

Co 20876 & Co 4-20876	Broke, Disgusted and Sad (RHCO 10006) In Old New Mexico (RHCO 10004)	1951
Co 20948	Louisiana Lucy (RHCO 10158)	1952
Co 21007	The Man Behind the Throttle (RHCO 10157) I Went to Your Wedding (Co 48307)	1952
Co 21041	Our Love Isn't Legal (Co 48296)	1952
Co 21042	Our Love Isn't Legal (Co 48296) Back Street Affair (Co 48308)	1952
Co 21082	Born to Be Bad (Co 48304) Number Nine Blues (Co 48298)	1952
Co 21113s	Anybody's Baby (Co 48295) The Hills of Kentucky (Co 48305)	1952
Co 21150	The Ninety and Nine (Co 48672) Peace, Be Still (Co 48670)	1952
Co 21160	Live and Let Live (Co 49565) I Wonder Where You Are Tonight (Co 49564)	1953
Co 21186	Let Me Go, Devil (Co 49765)	Aug. 1953
Co 21187s	Wildcat Boogie (Co 48644) Put a Little Sweetnin' in Your Love (RHCO 10618)	1953
Co 21222	Sweet Mama, Tree Top Tall (RHCO 10617) I Dreamed I Searched Heaven for You	1954
Co 21243	Thanks Ten Little Bottles (Co 50767)	1954
	They Got Me (Co 50768)	
	Firewater (RHCO 10763)	1954
	Old Man Blues (Co 48674)	

Note: This was the last 78 rpm release; only 45 rpms after this.

Co 4-21294	My Darling Lola Lee	1954
Co 4-21335	Stealin'	
Co 4-21383	Everybody Knew the Truth But Me	1953
	I Lose Again	1954
	Jim, Johnny and Jonas	1954
	Louisiana Swing	
Co 4-21424	Carolina Waltz	1955
	Somebody's Pushin'	

Co 4-21448	Remember the Alamo Livin' It Up	1955
Co 4-21494	Six of One, Half a Dozen of the Other Loaded For Bear	1956
Co 4-21521	I'll Be There The Little Rock Roll	1956
Co 4-21565	Lonesome Train Laughing Back the Heartaches	1956
Co 4-40842c	Lay It On the Line Honkey Tonk Fever	Jan. 1957
Co 4-40934	Sick, Sober and Sorry Lover By Appointment	1957
Co 4-40973	Sale of Broken Hearts All I Can Do Is Cry	Jan. 1957
Co 4-41034	Broken Doll That's Just What I'll Do	1957

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NEWS FROM THE FRIENDS OF THE JEMF

The recent ninety-minute tribute to Bob Wills, aired over Radio KBBQ in Burbank, and produced by the staff of the Friends, was very well received. As a result of the response, the program will be repeated in October. Bill Ward, manager of KBBQ, has indicated other programs of this nature will be produced in the months to come.

The Friends were pleased to receive a cordial letter from Ken Gilmore, Advisor to the International Merle Haggard Fan Club. Ken stated that Merle has indicated he would like his fan club to lend their support to the Friends. Merle is a continuing Sponsor of the Friends. The staff of the Friends thank both Merle and Ken for their interest.

In the last issue of the JEMF Quarterly, mention was made of the 45 rpm record released by Dwight Butcher. On one side is a poem written and narrated by Dwight, who spent the last few days with Jimmie Rodgers in New York before his untimely death in May 1933. The reverse side of the record is a reissue of Rodgers' last recording, "Old Love Letters," which Dwight composed. The record can be ordered by sending \$1.50 to Dwight Butcher, Box 1797, Covina, Calif. 91722. Dwight has generously agreed to donate \$1.00 of this amount to the JEMF. As this record is of an historical nature, the Friends feel everyone should have it in his collection.

The Friends acknowledge welcome correspondence from Bill Monroe who is active in supporting the work of the Foundation. We are most appreciative of Bill's interest.

--Ken Griffis

THE ROLE OF THE CRAZY WATER CRYSTALS COMPANY IN PROMOTING HILLBILLY MUSIC

by Pat Ahrens

[Editor's note: In the early years of country music on radio, certain manufacturers played prominent roles in sponsoring country music programs. Further to the west, such names as Martha White, Peruna, and Color Back were continually associated with rural music. One of the most important in the southeast was the Crazy Water Crystals Company. This article is taken from a taped interview (June 21, 1970) with Mr. Hubert T. Fincher who was Assistant Manager and Master of Ceremonies for the Crazy Water Crystals Barn Dance in the early 30's.]

In his book Country Music U.S.A. (University of Texas Press, 1968) Dr. Bill C. Malone states, "One of the first companies to employ Country Music as an advertising medium on a national basis was The Crazy Water Crystals Company" (p. 110). According to a souvenir program of the Crazy Water Crystals Company, Crazy Water Crystals were "the minerals which are taken from natural crazy mineral water from wells at Mineral Wells and Thorndale, Texas, by simply evaporating the water away." The original crazy well was discovered in about 1877 by a pioneer family who was digging a well for drinking water. The fame of the mineral waters' "unusual powers" spread, and soon a tent city sprang up around the well. The Crazy Water Hotel, a health resort, was built at the site of the original crazy well.

Hubert Fincher and his father, James Wesley Fincher (who was President and General Manager of the Crazy Water Crystals Company), came to the South from California when Crazy Water Crystals opened a company, with headquarters in Charlotte, that was to serve the two Carolinas and Georgia.

The Finchers immediately started operating a series of radio programs promoting Crazy Water Crystals beginning with a daily fifteen-minute program on station WBT in Charlotte. This initial broadcast, which was in August of 1933, soon expanded eventually to be carried by 14 stations within the tri-state area. These were:

GEORGIA

Atlanta (WSB) (WGST)
Albany
Macon

NORTH CAROLINA

Asheville (WWNC)
Charlotte (WBT) (WSOC)
Greensboro (WBIG)
Raleigh (WPTF)

SOUTH CAROLINA

Anderson (WAIM)
Charleston (WCSC)
Columbia (WIS)
Greenville (WFBC)

Attesting to its popularity during that first year of broadcasting, the Crazy Water Crystals Company received more than 60,000 requests for pictures of one of the featured bands, Dick Hartmans' Tennessee Ramblers.

"Hillbilly music was used from the beginning," said Mr. Fincher, "because of its great popularity, wide acceptance, and the availability of talent." (The Monroe Brothers and Byron Parker had already proven this in the midwest.) "The nucleus of talent," Mr. Fincher continued, "was the Monroe Brothers and the Tennessee Ramblers. Later on the Tobacco Tags were added." The broadcasts were then "rounded out" with local talent from the area in which the broadcast was originating. Some of the programs were transcriptions, some featured the musicians "live," and others were broadcast by remote control from where the bands were making personal appearances at churches, theatres, schools, and fiddlers' contests.

The musicians were not salaried from the Crazy Water Crystals Company but were paid mileage expenses and made their money from these personal appearances, which were announced well in advance with publicity such as posters, circulars, and of course, the radio programs themselves. "In fact," Mr. Fincher recalls, "the musicians could not fulfill all the requested engagements for there was little entertainment back then and the shows were always sell-outs."

Banjo player Fisher Henley was instrumental in helping to locate some of the first talent used on the Crazy Water Crystals Barn Dance which began on March 17, 1934. Henley was active in a String Musicians Association at the time and therefore knew many of the North Carolina artists. The auditorium of the Charlotte Observer Newspaper as well as the WBT Studio housed the original Barn Dance audiences. An admission fee was charged.

The Crazy Water Crystals Company was actually approached by far more bands than they could use and the Company was instrumental in the regrouping of band personnel. The Barn Dance enabled several of the bands to make successful recordings and to pursue musical careers as it proved to be more and more popular, receiving in the neighborhood of 1000 letters, telegrams, and phone calls each week.

Mr. Fincher states that generally the music itself was a blend of vocal and instrumental. He did not hesitate to say that the guitar was the instrument most frequently used. (An actual count of the instruments pictured in the original souvenir program bears out this observation.) The bands were made up of at least three instruments, and they usually were either fiddle, banjo, and guitar or banjo, guitar, and mandolin combinations.

Three other well known musicians who are still actively playing today each had a band that performed for the Barn Dance: "Snuffy" Jenkins, Homer Sherrill, and J.E. Mainer. J.E. Mainer's Crazy Mountaineers at that time was composed of J.E. Mainer, fiddle; Wade Mainer, banjo; "Daddy" John Love, guitar; Dorsey Dixon, guitar; Howard Dixon, dobro. (The Dixon Brothers were more often featured as a team.) The Jenkins String Band was made up of Snuffy on banjo, his brother Verl on fiddle, and Howard Cole and Dennis Jenkins (their cousins) who both played guitar. Homer "Pappy" Sherrill's East Hickory String Band (later changed to the Crazy Hickory Nuts) included Pappy on fiddle, Lute Isenhower on banjo, Ollen Benfield

on guitar, and Arthur Sherrill, Pappy's brother, on mandolin. In 1939 Pappy joined Byron Parker's Hillbillies. Snuffy had been with Byron Parker since 1937. Today they are known as the "Hired Hands."

Thus we see that the Crazy Water Crystals Company performed a very real service in the preservation and presentation of some of our finest old-time musicians to the public at large and at an early date in radio history.

--Columbia, S.C.
August 1970

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WORKS IN PROGRESS

JOHN L. SMITH is presently compiling a complete discography on the original Sun Recording Company in Memphis, Tennessee. He would desire any information concerning the artists on this label from the early 1950's until the early 1960's. Such artists include Handy Jackson, Big Memphis Marainey, The Prisonaires, Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis, Roy Orbison and Jack Clement among others. Any information concerning single releases, extended-plays and long-plays on this label would be greatly appreciated. Upon completion it is hoped this discography can be made available through the "Special Series" of the JEMF. (Write to 2019 37th Street, Des Moines, Iowa 50310.)

EARL V. SPIELMAN is in the process of completing his Ph.D. dissertation entitled, Traditional American Fiddling: An Historical and Comparative Analytical Style Study. The dissertation, in Musicology at the University of Wisconsin, is a pilot study examining the traditions and practices of American Fiddling in an attempt to distinguish aspects of expression and execution specific to and characteristic of chronological period and geographical region.

Several levels of investigation and analysis are being included, among them: 1. the collecting and gathering of representative fiddling materials; 2. the substantiation of these of these materials based upon historical information on the lives and experiences of the performers; 3. further substantiation of materials based upon acoustical and technical studies of the fiddle itself as well as of performance techniques; 4. transcription of the materials with particular attention given to melodic figuration and bowing techniques; and finally 5. analysis of the materials in search of common elements, with distinctions made between those elements common within and those not restricted to chronological period or geographical area.

In addition to commercial recordings and archive sources, Earl has himself collected several dozen extended taped interviews of fiddlers throughout the United States and eastern Canada. These tapes and their corresponding tapescripts will shortly be made available through both the JEMF and the Library of Congress Folk Music Archives, in Washington. All comments, questions and words of advice will be welcomed. (Write to Music Department, University of Hawaii, 2411 Dole Street, Honolulu, HI 96822.

GORDON SIZEMORE--A SKETCH OF HIS MUSICAL CAREER

by Regina Wells

[Editor's note: The following article was originally written by Miss Wells as a paper for a class at the University of Kentucky at Campbellsville. The material was based on interviews by the author with Gordon Sizemore at Salvisa, Ky., in 1969.]

Gordon Sizemore was born September 6, 1909, at Endee, Kentucky in Owsley County. His parents both taught school and worked on their farm which was made up of approximately 500 acres in the mountains of Eastern Kentucky.

Because his parents both taught school, they insisted that Gordon go to school, and at the age of 16 he graduated from the local high school at Scoville, Kentucky. Gordon's mother taught music in school for 18 years; thus Gordon received his basic music lessons at home. Gordon's mother and father both sang in a local quartet, and they won many of the music contests which were held throughout the Eastern Kentucky mountains.

At a very early age Gordon developed a love for the country and gospel songs which were sung regularly in his part of the mountains of Kentucky. Gordon spent many hours singing all night long with his neighbors and friends who would visit one another frequently.

At the age of nine, Gordon got his first stringed instrument, a home-made five-string banjo. A neighbor killed a ground-hog and tanned the hide to make the head for the instrument. With instructions from another neighbor, it was but a short time until Gordon was able to play several of the old mountain songs on his home-made five-string. He played this instrument for some time before he traded it for a factory manufactured banjo. He began singing some of the folk tunes and decided that he preferred guitar accompaniment for his vocal work. Gordon's parents bought his first guitar for \$12.95, and within a few months he learned several chords and was being invited to sing at the local gatherings along with friends who accompanied him with fiddles, banjos, mandolins and other instruments.

During his four years at high school, Gordon and his musical friends formed a band and performed for many of the school programs, and they also worked up a minstrel show to do at the other schools throughout the area.

In 1926, at the request of his parents, Gordon enrolled at Eastern Kentucky State College in Richmond, Kentucky where he attended three years until his father started prohibition work with the government and moved to Lexington, Ky. Gordon moved to Lexington with the family, and enrolled in Fugazzi Business College from which he graduated with a degree in book-keeping and banking. He then started to work for the 2nd National Bank with a salary of \$66 per

month, and during this time decided to organize a band and get into radio work. This decision took him to WCKY in Covington, Ky., where, starting in 1933, he worked for a year. This band was composed of Marion Underwood on the five-string banjo, Johnny Masters on the fiddle, Maynard Britton on the dobro-guitar, and Gordon Sizemore on the flat-top guitar. This group became known as "Gordon Sizemore and The Bluegrass Ramblers." From WCKY they made many personal appearances in theatres, high schools and dances.

Gordon's father bought a farm in Garrard County near Lancaster, Ky., and it was here in 1930 that Gordon met and married Berndena Engle. They had three daughters, Betty, Glenna and Peggy. Betty was the oldest, and as Gordon proudly states, "naturally all the fellows in the band worked with her in teaching her to sing." At the early age of 18 months she was singing most of the songs that the band members knew.

In 1934 Gordon put Betty on the radio programs to do a song each day and the response in mail was tremendous. Considering the positive reaction of the public, Gordon decided that he would do a program each day with Betty and himself alone. This started the act of "Gordon Sizemore and Little Betty."

In 1936 they went to Chicago and signed a contract with the Benson & Dall Advertising Agency, who immediately assigned them to a daily program on WGN radio station in Chicago. They worked at WGN for approximately six months, until Harry O'Neal, president of Benson & Dall, transferred them to WHAS in Louisville, Ky., in 1937. Gordon and Little Betty did the show at WHAS 15 minutes each day at 5:00 p.m., after children were home from school. Their sponsors were Color-Back, Peruna, Shampoo, Stuarts Dyspepsy Tablets, and many other drug products advertised by the Benson & Dall agency. They gave away Little Betty's photo with a carton top from a product they were advertising, and had fabulous mail response.

Because of favorable public reaction, Benson & Dall decided to hire more acts and buy more radio time at WHAS. They hired The Texas Rangers, Sunshine Sue and the Rock Creek Rangers, Uncle Henry and the Kentucky Mountaineers, and Cousin Emmy and her Band. This program became known as "The Morning Jamboree Show," broadcast Monday through Saturday, 7:00 to 8:00 a.m. for seven years.

During this time Gordon and Little Betty made personal appearances at several theaters and high schools throughout Kentucky and the territory where they could do a show and get back to WHAS in time for the radio program. Since Gordon enjoyed gospel music, he and Betty always included a gospel tune as the last number on the radio program. Their theme song was "I'm Riding Up The Old Kentucky Mountain."

In 1943, Benson & Dall transferred Gordon and Betty to KMOX in St. Louis, Missouri. Here they spent the next two years doing their own fifteen-minute daily program on the radio, along with a daily one-hour show with Skeets & Frankie, The Nicholas Sisters, The Ozark

Mountaineers, Banjo Murphy, Sally Foster, and Pappy Cheshire. Gordon and Little Betty also performed on the Uncle Dick Slack Barn-dance which was broadcast by KMOX each Saturday night.

It became necessary for Gordon to hire a personal tutor for Betty who traveled with her all the time, teaching her while on the road or backstage before and after a show.

After two years at KMOX, Gordon arranged with Earl Williams, manager of KFAB radio station, to go to Lincoln, Nebraska. He and Little Betty stayed here the next seven years doing their regular daily fifteen-minute program at 5:00 p.m. They were very well received by the radio audience and after the first show were flooded with over 5000 pieces of mail. Little Betty started doing nursery rhymes on the program for the children and later had a book published with songs and rhymes she used on the program and also photos of herself. There was a terrific response among the listeners and it was necessary to hire 16 people to keep the orders filled and the books mailed out. During their stay at KFAB, they compiled about six different books of the same nature as the aforementioned. While working at this radio station, they performed with such people as Texas Mary, Roy Faulkner (The Lonesome Cowboy), Billy Dean, Tex Hall, Erma Cartwright, Lilly Pickens, Joe & Louis Cook, Lysle Bremser, and The KFAB Bohemian Band.

Gordon and Betty didn't want to leave Nebraska, but they moved back to Salvisa because Gordon's parents were getting on in years and Gordon, being their only son, thought it best not to be so far away from them.

Gordon and Betty spent the next two years driving from Salvisa to Louisville, Ky., each day to do a program at WAVE for the Howell Furniture Co., at the request of Bert Howell. To test the listening audience Mr. Howell and Gordon offered to give away some of the 8,500 songbooks they had in stock, if the listeners requested them. The next two deliveries of mail brought in 18,000 requests for the book.

In 1947, at the invitation of their good friends The Singing Rangers, Gordon and Little Betty went to work at WBT radio station in Charlotte, North Carolina. Charles Crutchfield, manager of WBT, cleared the station time for them to start their program at 5:00 p.m. Vernon Hyles of The Texas Rangers bet Mr. Crutchfield that The Sizemores would get over 1000 pieces of mail from the first show. The next two mail deliveries brought in 4800 responses.

Gordon and Betty performed on "The Carolina Hayride" which was broadcast by WBT each Saturday night from the armory in Charlotte, N. C., and drew capacity crowds of listeners. Some of the acts on the hayride included Claude Casey, Fred Kirby, The Texas Rangers, The Johnson Family, The Carter Family, Whitey and Hogan, Arthur Smith and his Band, and Grady Cole. It was with "The Carolina Hayride" that Gordon's daughter, Glenna, started her career on the radio. During their free time at the radio station, Glenna and

Betty would play doctor and nurse. Since Glenna always wanted to be the doctor, she acquired the nickname of "Little Doc" and kept this title throughout her radio career. Little Doc started appearing regularly on the shows with Gordon and Betty. Larry Walker, program director at WBT, insisted that Betty and Doc do the commercials on their show and of course they did with astonishing results.

After two years at WBT, they decided to return to Salvisa where Roy Ellis convinced them to broadcast a show at home by direct line from WVLK, which was located in Versailles, Ky. The sponsors were John Deere Farm Equipment and Plymouth and DeSoto automobiles. They started broadcasting from home with a 15-minute program at the regular time of 5:00 p.m. and later lengthened the broadcast to 30 minutes. This show aired for five years.

At this time Betty ended her singing career when she started college at the University of Kentucky in Lexington, Ky. Betty graduated from U. of K. with an A.B. degree and went on to get an M.A. degree from the University of West Virginia. Gordon and Glenna (Little Doc) continued the show until Doc and Peggy started college at Campbellsville, Ky. Doc and Peggy graduated from Campbellsville Junior College, then graduated from Eastern Ky. State College with a B.S. degree and went on to the University of Miami for the M.A. degree.

After the girls left, Gordon became less active in live performing and started writing songs and cutting records, making only occasional appearances. He also worked with Leonard Prather insulating houses.

In 1965 Roy Ellis, Leonard Prather, Gordon Sizemore and Wally Fowler incorporated "Ken-Ten Productions" in Nashville, Tenn., and started producing the syndicated "Wally Fowler Gospel Music Show" on television. Among the acts used regularly were The Sego Brothers and Naomi, The Cloud Indian Family, Lois Jane Neal, The Stamps Quartet and The Bill Cobb Trio. Ken-Ten Productions also started producing "The Country Music Holiday" using such acts as Billy Walker, George Morgan, Warner Mack, Skeeter Davis, Junior Samples, Johnny Cash and June Carter, Marion Worth, Charlie Walker and Red Sovine.

During this time Ken-Ten Productions have also been making records with many entertainers using some of the songs Gordon has written. The record labels owned by Ken-Ten Productions include the "Dove" label, and the "Nashwood" label. It was on the "Nashwood" label that Irene Ryan, "Granny" of "The Beverly Hillbillies" recorded one of Gordon's songs "Granny's Mini Skirt" in Nashville, Tenn.

Gordon and friends are presently working with Clyde and Marie Denney and The Kentuckians of Salvisa, Ky., and J.C. Young of Salvisa. They are also working with Darlene Bentley of Shelbyville, Ky. All of the above mentioned are recording many of Gordon's songs as well as their own.

--Campbellsville, Ky.
August 1969

COMMERCIAL MUSIC GRAPHICS: Fourteen

by

Archie Green

During 1969, Frederick Praeger published Book Jackets and Record Covers by Kurt Weidemann, a designer and former editor of the German graphics magazine Druckspiegel. This handsomely produced volume was also issued in England by Thames & Hudson as Book Jackets and Record Sleeves, and in Germany under the original title, Buchumschläge und Schallplattenhüllen. The book holds 427 black-and-white photographs of jackets and covers identified by designer, publisher-manufacturer, and literary-musical category. Additionally, Weidemann provides a concise introduction to his subject in English, German and French. I commend this volume to all serious record collectors who are interested in popular culture studies.

In this past decade, LP record covers have been highly visible in shop and homes. Such covers, whether severe or seductive, classical or surrealistic, pop or op, straight or put-on, are designed to provoke attention and purchase. A panoramic collection of LP covers in the field of American folksong - and its derivative forms - would make a superb commentary on how we (performers, producers, consumers, scholars) perceive music in society. Until now in this Series, I have not presented any actual record sleeve, envelope, wrapper, album, jacket, liner, or cover. Before commenting on the two sleeves reproduced here, I shall note a semantic problem. Weidemann's American publisher reserves the word "jacket" for books and "cover" for records. However, his English publisher substitutes "sleeve" for "cover." Unfortunately, there is no standard glossary for sound recording language - partly because this vocabulary is very new and partly because, in libraries, sound plays "second fiddle" to print.

Weidemann identifies the oldest known British book jacket as one produced for The Keepsake, published in 1833 by Longmans. The Oxford English Dictionary first notes the word "jacket" in 1894 as a detachable paper cover wrapped around a bound book. Commonly used synonyms are "book wrapper," "dust cover," "dust jacket," "dust wrapper." Weidemann gives no precise date for the first record sleeve but suggests that it made its appearance in the last years of the nineteenth century. Such sleeves were originally made of plain packing paper without printing; their function was protective. At an early date (unknown to me) someone embellished a record sleeve with manufacturer's name and trademark. In a sense, these early sleeves were square envelopes with circular holes in the center revealing needed data on the printed label. The words "sleeve" and "envelope" must have been used for such record protectors since the opening of this century, yet neither appeared in the OED in this context. (I shall be interested in hearing from readers of the JEMF Quarterly on early dated usages.)

The change from the printed or decorated sleeve with generalized patterns to illustrated album covers came in the 1930's and 1940's. I use the word "album" specifically to mean a rigid box-like container made of strong paperboard holding a set of two or more 78 rpm discs. Of course, I am aware that "album" has been extended from the name of an outside protector of several discs to mean the music therein: for example, we ask for a Vivaldi album. Also, today we designate this word for a single LP disc, not part of a set. Interestingly, the OED notes in 1859 "album" as a receptacle for photographs, postal cards, or stamps, but does not offer a dated usage for this word in a sound recording-musical sense.

From the perspective of graphic designers and music salesmen, 78 rpm album covers were far superior to early sleeves as illustrated formats. However, it was not until the post-World War II development of the 12" LP disc that the present-day stout cardboard container, with multicolored print and illustrations on slick paper, came into its own. I find it convenient to separate the terms "album" "sleeve" and "record cover" along a time range. Roughly, sleeves dominated from 1900 to 1935, 78 rpm albums from 1935-1950, and LP record covers from 1950 to the present. Naturally, there are trans-Atlantic differences as well as intra-national differences within such a new and fluid vocabulary as that utilized by the sound recording industry.

Perhaps these introductory comments can be developed into a glossary covering the whole language of the aural media - cylinders, discs, wire, tape, roll, film, cartridge. For the present, I close with a comment on the two sleeves reproduced here.

The Aeolian Company, early in this century, was a great producer of pianos and pipe organs, as well as the owner of the prestigious Aeolian (concert) Hall in New York's Times Square district. During 1915 the firm began to manufacture phonographs and vertical-cut records. Machines and discs originally bore the hyphenated name "Aeolian-Vocalion" but after the switch to lateral-cut discs in 1918 the single tag "Vocalion" was selected for records. In December of 1924, the Brunswick-Balke-Collender Company, a manufacturer of billiard parlor and bowling alley equipment, purchased a Vocalion operation and began to integrate it with the new parent's own Brunswick label. When Vocalion had started to record southern mountain music in the spring of 1924, (Uncle Dave Macon, Uncle Am Stuart, George Reneau) it placed this material in the popular 14000 red-records series. By December, 1926, Vocalion announced a new "Old Southern Melodies" 5000 series, which began with Vernon Dalhart's topical "Miami Storm" and ended in 1935 with Gene Autry's nostalgic "Death of Jimmie Rodgers" (5504).

In selecting but two Vocalion sleeves from the 5000 series for reproduction, I have chosen one "front" and another "back." This distinction can be made in terms of the dual surfaces, for the front is smooth while the back holds the folded, glued edges of the paper. The actual size of each sleeve is 10" by 10". Curiously, one sleeve uses the tag "Old Time Tunes" and the other "Old Southern Tunes." In

Vocalion Records



Old Time Tunes

ELECTRICALLY RECORDED

Play on all Phonographs

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1845
CHICAGO

· 5199 - LAY MY HEAD BENEATH A ROSE
SWEET ALLALEE

Vocal - McFarland and Gardner

· 5208 - I AM A MAN OF CONSTANT SORROW
DOWN IN TENNESSEE VALLEY

Vocal - Emry Arthur

· 5222 - GWINE TO RAISE A RUCAS TONIGHT
CHICKEN REEL

Warren Caplinger's Entertainers

· 5235 - LES BACKER'S YODELING BLUES
DOWNHEARTED YODEL BLUES

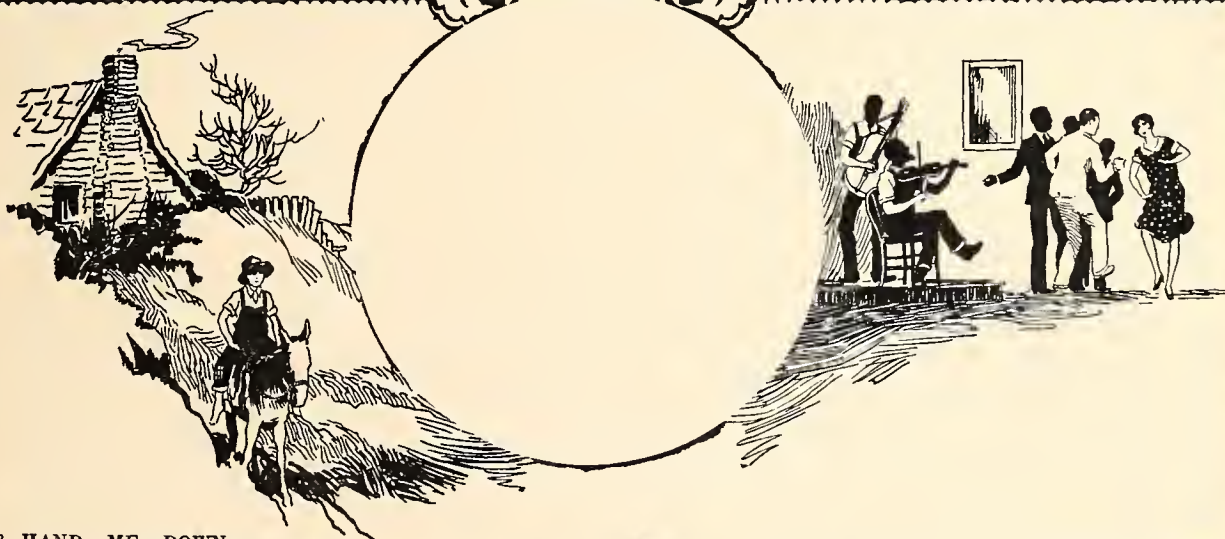
Vocal - Les Backer

· 5231 - LITTLE BESSIE
MY MOTHER

Vocal - Buell Kazee

· 5245 - NO NOT ONE
WHY NOT TONIGHT

Arthur's Sacred Singers



· 5028 - HAND ME DOWN
MY WALKING
CANE

I WAS BORN FOUR
THOUSAND
YEARS AGO

McFarland and
Gardner

· 5124 - I WILL SING OF MY
REDEEMER

WHEN OUR LORD
SHALL COME
AGAIN

McFarland and
Gardner

Vocalion Records

Old Southern Tunes

ELECTRICALLY RECORDED
PLAY ON ALL PHONOGRAPHS

· 5125 - MIDNIGHT ON THE
STORMY DEEP

CARELESS LOVE
McFarland and
Gardner

· 5120 - MY CAROLINA
HOME

OLD BLACK SHEEP
McFarland and
Gardner

this period, commercial advertizing did not favor the word "hill-billy." It can be seen that the illustrations of fiddler, rider, square dancers, and log cabins are completely dignified. The label numbers of the ten selected discs (5028-5245) on the sleeve reveal a time span of 1927-1928 releases. In previous sections of this Series, I have commended on Lester McFarland and Robert Gardner (Mac and Bob) as well as Buell Kazee.

Here it is worth noting that Emry Arthur, one of the performers identified on the back sleeve, is a little-known figure to discographers. His version of "I am a Man of Constant Sorrow" (5208) represents the first recording of a lonesome lyric folksong that has become a bluegrass standard in the past quarter century. Emry Arthur's performing and vocal style mark him as an especially compelling figure to mountain music enthusiasts, and it seems strange that nothing is known of his life story.

In these notes I have touched four subjects: a current art book notice, a problem in sound recording cover nomenclature, Vocalion history, and the identity of Emry Arthur. Even with this wide a net I have but caught some of the worth hidden in these ephemeral graphics.



FROM THE ARCHIVES: THE WHITE TOP FOLK FESTIVAL

An important folk musical event during the 1930s in southeastern United States was the White Top Folk Festival, held at White Top Mountain each year, starting in 1931, organized by Annabel Morris Buchanan. On the following pages we reprint, with permission of the publisher, an article that first appeared in Musical Courier in 1932. Readers of JEMFO will be particularly interested in the photo of fiddler Frank Blevins and banjoist Jack Reedy, both of whom recorded commercially in the 1920s. A bibliography of articles on White Top Festival, compiled by Joe Hickerson of the Library of Congress Archive of Folk Song, follows the reprint.

The author of this article, John Powell, was better known to readers of Musical Courier as a classical composer and pianist than as collector of folksong and organizer of the White Top Festival. Born in Richmond, Va., in 1882, Powell made his debut as a concert pianist in Berlin in 1908. In years following, he composed numerous pieces, including piano and violin concerti, an opera, and many songs. He often used folksongs as bases for his musical themes--e.g., his 1932 composition titled "Natchez on the Hill," an arrangement of three Virginia country dances. Some of his activities as a folksong collector are described in his article, "In the Lowlands Low," Southern Folklore Quarterly I:1 (March 1937), p. 1. Powell was also an amateur astronomer and discovered a comet. He died in Charlottesville, Va., in 1963.

VIRGINIA FINDS HER FOLK-MUSIC

How the Southern State Was Led to Discover and Revive
Its Traditional Tunes of the People

By JOHN POWELL

FOR as long as I can remember I have been the voice of one crying in the wilderness. It began when I was a child and heard older people saying, with sad shaking of their heads, "No, we are not a musical people. Music seems to be left out of the Anglo-Saxon temperament."

Instinctively I knew that something was wrong about this. I myself felt decidedly musical. Quite naturally, I turned to my mother, who had sung to me as she held me on her knee almost every day of my seven or eight years. "Why," I asked her, "do people say we are not musical?" And I grew very angry. "It is not true," I asserted, "I know it is not true!" "Alas, my son," she answered and she, too, shook her head, "I am afraid it is true. I should like to think it is not, but wise people who know say that the test of a people's musical gift lies in their folk-music. The beginning of all music comes from the folk, the simple people, not from the great composers. The little songs the people sing for themselves and the simple tunes they dance to are the origin of all the work of the great composers. And of all the peoples in the world, only the Anglo-Saxons have no folk-music."

I still recall how triumphant I felt. "Oh! but we have folk-songs," I proclaimed, "I know lots: 'Can She Bake a Cherry Pie?', 'There Was an Old Man Came Over the Lea,' 'Goodmorning, Neighbor Jones,' 'Frog Went A-Courting,' 'Lord Thomas and Fair Eleanor,' 'Hangman, Stay Thy Hand,' 'Lord Randal,' 'Barbara Allen'." But my mother continued to shake her head. "What are they?" I asked. I thought that for a moment she looked a little puzzled. "They are not folk-songs," she answered slowly; "not in the way 'My Luv's Like a Red, Red Rose' is a folk-song or 'Annie Laurie.'" (In that she spoke more truly than she knew.) "What are they, then?" I persisted. "Just old songs everybody knows and loves," was her final word. And since I was still unconvinced and consequently disturbed, she lifted me—great boy that I thought myself—to her lap and rocked me into comfort and peace, singing balm into my unquiet mind to an air which she had learned from her mother, who, as a little girl, had heard her grandmother singing:

Twins in the lovely month of May,
When the green buds all were swellin'
A young man on his death-bed lay
For the love of Barbara Allen."

As I grew older I continued to meet the same statement on every side. During my school and university days I was regarded as something of an anomaly in that music was evident to be my career. The general attitude was that it was a misfortune for an

American and an Anglo-Saxon to spend his life working in music. And yet many of these very people whose habit of thought produced this opinion would sit cheerfully for hours to hear me play.

Abroad, again, I found that Europeans felt the same way. People who heard my music doubted the veracity of my statement that I was a Virginian. They felt there must be some mistake. For Anglo-Saxons, they all declared, were notoriously unmusical. And as proof they brought forward the staggering argument that the Anglo-Saxon peoples have no folk-music.

But it was the Anglo-Saxon peoples themselves who were the worst offenders in this respect. As I became intimate with life in England, I found that the English regretted that they had no composers, that they were dependent on the Continent for the large part of their music. Some attempts were being made to establish an English school. But among Americans it had come to be a matter of pride. Actually a few years ago, an American woman who made a point of her interest in music, who loved to spend lavishly her great wealth on expensive imported musicians, would always sigh and remark with an air of pardonable pride, "No, we are not a musical people."

When, on one occasion, an American of great musical attainment both here and abroad pointed out that Americans spent annually more money on music than on motor cars, and that this fact would seem to argue the contrary of his assertion, she stuck to her guns, finally bringing up as a crushing and unanswerable climax that the Anglo-Saxons have no folk-music. But this gentleman knew his folk-music, knew his history and reaped her with both fluently. As his facts piled up she grew more and more angry until at last she cried in high indignation: "I don't care what you say! I know we are unmusical!" as if that, above every other ambition, were the apex of achievement.

THE FOLK TUNES OF ENGLAND

The explanation of this widespread error, like that of Columbus' famous egg trick, is simple once you know it. It is necessary merely to turn back to the time of Queen Elizabeth, in which period lies the key to many of our problems. In those days England was Merrie England. And it was so engagingly dubbed because the countryside rang with laughter and music. Shakespeare's pages are filled with songs and dances; the stage direction: "sennet," "tucket," "hautboys" and "musicke" occur again and again. The Queen herself is said to have been no mean performer on the Virginals. At Court the dance was of great importance. And although the education of a gentleman required

that he be able to write little more than his name and spelling was entirely of the impressionistic school, it was demanded of every well-bred person to be able to "carry his part." During the past few years the delightful concerts of The English Singers have made known to many people all over the world the beauty of English vocal music and the charm of Elizabethan musical habits. After dinner the guests, still seated about the table, joined in the singing of madrigals, many of which were very complicated. A person of whichever sex who could not join the singing would have been thought illbred and awkward. Probably he would not have been asked again. The songs they sang and the music they played were the work of Englishmen. In this music the English language, which has since that time come in for some harsh criticism as being "unsingable," proved to be, on the contrary, eminently fitted for singing, and this is of great importance in considering our English traditional songs. In that day no one dreamed of wondering that Anglo-Saxons should write or make music, nor could the boldest have stated that they were unmusical people, for then it was clear enough that they had a folk-music.

Not that it was called folk-music, for the term is a German one. But up and down the land and in the streets of London, the people went about their work and play with music in their heels and on their lips. Every country village had its "Morris Side," a group of dancers expert in the ritual and feat in the capering performance of the Morris dance. No Davis Cup team ever trained more rigorously or sought more zealously for laurels than these Morris men. Those who danced the sword dances were perhaps the most highly trained, and if you should be in England this year, you might, with luck, see in the North a "side" of old men, all over seventy, grown gray but not stiff in the tradition, weaving the mysterious web of the sword dance. If you have a drop of English blood in your veins, it will give you a thrill nothing else can give: some deep racial mem-



ory will stir. The Sword and Morris dances require special skill and were danced only by men, but there was also in the villages the tradition of the Country (contra) dances. These were the social dances of the period. Women and men danced them together, and summer nights with their long twilights found the greens gay with their frolicsome measures. The tunes were made by fiddles or pipe and tabor or perhaps were sung by the dancers themselves. For it is evident to a student that many of the dance tunes once had words.

In addition the country was alive with ballads and songs, which had been handed down like the dance tunes and dances from immemorial times. The ballad monger was a familiar and popular figure, as witness Shakespeare's *Autochrycus*. From top to bottom—it would be better to say, from the ground up,—Merrie England was musical.

TUNE THE CONQUEROR

Then came the Revolution, the rise of the Puritans to political power. For a time the merriment was stripped from the land. Everything which savored in the least of beauty for beauty's sake and in most cases all decoration, however innocent, was obliterated. It is a commonplace that paintings and glass in churches were destroyed. But perhaps the greatest blow of all fell upon musical England's native music. Organs were taken from churches and burned. The magnificent church music which had reached the very highest state of development, was proscribed. And if music was forbidden in the religious life of the people, how much more was it frowned upon in secular life! The songs and dances of the countryside were forbidden: there was even a time when to sing a folk-song in England was a crime. And so it is as if one of the magic new silencers had been established everywhere: no longer did the village green ring with laughter and merriment; no Maypole could be set up with pagan rites; no Morris men win admiration and wonder in the public eye; no lads and lassies do their courting to the delicate strains of "Newcastle." To all intents and purposes, England had become dumb and silent.

But the Puritan rule passed, and with the Restoration came a new demand for music. The Stuarts imported musicians from the continent. The new music became fashionable and the foreign musicians won popularity. It was a bonanza to them and their self-interest led them to look with scorn upon all the old native music, although it may well be said for them that they no doubt failed utterly to understand it. But the convention was soon established that

these strangers had at last brought music to an unmusical people. With haughty condescension they consented to put their wares before the English public and the musical

English, rusty from disuse, humble-minded because they felt certain and thirsty for a concord of sweet sounds, accepted the newcomers at their own valuation.

However, there were protests. The Beggar's Opera is today a living example of such remonstrance. This parody on the imported opera, filled with exquisite native and traditional airs has sung its way down to us today, delighting untold thousands who, like my mother, were ignorant that they were listening to English folk-tunes. It was one of sixty odd which were popular in the early 18th century.

And the simple people refused to forget their songs. Mothers still sang them as they rocked their children to sleep. Young men picked them up from their elders at work and in their turn handed them on to their children. And every now and then some person of perception made an effort to collect and preserve them. Bishop Percy was among the earliest with his *Reliques*; Child followed with English and Scottish Popular Ballads; while less widely-circulated collections were frequent. The literature of the ballad became firmly established, for the tradition of English speech had not been harmed; but the musical tradition among educated people had been broken, and the tunes, when they were written down, were often recorded by people who—even when appreciating their beauty—were at a loss to know how to handle them, because they did not conform to the now firmly established Continental pattern.

It remained for the last of these collectors, Cecil Sharp, to restore to us this musical tradition. In spite of his inestimable gift to England and to the world, I think English musicians have failed to give this great man his due. He went about among country people—who in England alone remembered the old songs—coaxed them to confide what had become a secret treasure, and wrote down with scholarly care for the forgotten modes which they employed, the precious tunes as well as the words.

When his collections in England had covered all possible territory, Cecil Sharp came to this country. He went for his hunting into the Appalachians, following the range. There he tapped a mine of musical wealth. Songs already discovered in England he found in abundance and variety, but also many which he had not collected in England were still going strong in these mountains. He wrote so well of his American adventures that he has made a cult of Mountain Music. It is a rare person with any musical knowledge who is not aware that in the depths of the Appalachians live a people—chiefly illiterate—with a beautiful musical tradition. The work of Lorraine Wyman and Howard Brockway has been added to this knowledge. The hills of Vermont have contributed to the collection until the term Mountain Music will gain an eager response from most Americans.

TREASURES OF VIRGINIA

It is not true, however, in Virginia, that these tunes are limited to mountain retreats and fastnesses. Until the past year I have not realized how widely dispersed is the knowledge of the old music. Since it has become generally known that I am interested and since an exposition of just what the old music is and means has got abroad through

the state, I stumble upon it everywhere. Not long ago I took a manuscript to the drug store at the corner where there is a postal station. I asked the clerk to register the package. "A new piece of work?" he inquired with such a friendly interest that I told him it was and based on old Virginia tunes. He stood staring at me, motionless, for a moment and then, "I'm certainly glad," he said. "I've been wondering why no composers use our fine old tunes. Over the radio I am always hearing orchestras play symphonies made on Russian folk-songs." A little later I was wiring a long message in which such surprising titles as *Jenny Put the Kettle On*, *Walking in the Parlor*, *Old Gray Mule and Cluck*, *Old Hen*, appeared. At the end I paused to compliment the intelligent operator who had taken it all down over the telephone without a slip. "That's very kind of you, Mr. Powell," he responded, "but I used to play the fiddle myself." Again, breakfasting in the garden, I was suddenly aware that nearby someone was whistling *Old John Hardy*. Leaving the coffee to get cold, I went in search of the folk-musician to discover a house-painter across the alley, who confessed that he knew many old tunes and who cheerfully promised to come and make my heart glad with them one day after union hours.

Moreover, this knowledge is not limited to any one class of society in Virginia. Our folk-musicians are by no means illiterate people. Some few, no doubt, are. Among simpler people there are many who still get out fiddles and banjos to enliven the evenings and who have preserved the ballads. But one afternoon at a fashionable tea party when the folk music was under discussion, a friend whom the newspaper would be certain to call "a young society matron" suddenly asked, "Is this a folk-song?" and sang an exquisite typical tune which I had never heard before. When I asked her where she had picked it up, she smiled. "I sing it to my children at bedtime," she said. "My mother used to sing it to me and she learned it from her mother."

It is to this wide dispersal and to the fact that educated people knew, loved and sang these songs in Virginia that I attribute the unusual beauty and refinement of many of the tunes which are to be found there. Virginia was settled when the Elizabethan tradition was still a living thing; the songs escaped with the colonists and the very isolation of the pioneer life made them more precious. They were cherished by all classes. For this reason many have kept a purity of style that was lost in England where other musical influences were all about. This is especially true of the dance tunes. It is a pathetic fact that Cecil Sharp's collection of dance tunes is so small. The Morris tunes, since they were the accompaniment of ritualistic dances, had been fairly well preserved. But the country dances had made use of popular music—music which was fashionable from time to time—and in many cases where the dances obviously had a long history, the tunes to which they were performed were perfectly worthless. Sharp was forced to turn to Playford's *English Dancing Master*, which although of great interest is not strictly of the folk by any means. In Virginia, on the other hand, the old fiddlers had kept the tunes alive where the dances had died out. And now, when they are learning that people are interested to hear them, the



are bringing them out by the score. In the mountains and remote villages these dance tunes and ballads and songs do exist, many of them beautiful and all of great interest. Two of the loveliest tunes I have collected came from a mountain district, but of the others I have found by far the most remarkable in those parts of the state which were centres of culture, where the high standard of taste either preserved the finer tunes or, as they passed from one individual to another, improved and polished them.

OLE VIRGINNY'S BALLADS

The history of ballad collection in Virginia has followed that of England. Just as Percy, Sir Walter Scott and Child preserved the verses of traditional English and Scottish ballads and songs, so here in Virginia, Dr. C. Alphonso Smith, and Professor Arthur Kyle Davis who completed and published the collection begun by Dr. Smith have done yeoman service: *Traditional Ballads of Virginia* is a magnificent piece of work; it contains fifty-one ballads with their variants, making several hundred in all, a veritable treasure house for the literary student. But, as was the case in England's early collections, the music is almost neglected. Only a few tunes are given at all and many of these were collected by people who did not understand their peculiarities, and consequently they are inaccurate or distorted. The emphasis which has been put on the words is all the more remarkable to me in that the ballad-poems, delightful, and even highly developed as they are, are not as poetry to be compared with the tunes as music. For the tunes, unlike the great body of folk-music, are not naive, simple and charming only. They are amazing as melody: the most highly trained musicians often gasp at their subtlety. I do not exaggerate when I say that many of them are not surpassed even by compositions of the men of greatest genius. Their subtlety makes careful study imperative before it is possible properly to record them, and this in part accounts for the fact that so few have been put on paper. Sporadic individual attempts which should be greatly commended have been made. Alfreda Peel of Salem preached the doctrine of their value at a time when they were neglected by the generality. And Virginia is also indebted to Cecil Sharp.

The impression made by the folk-musicians upon Sharp is doubly interesting since he was a complete stranger to them and their ways and since he had behind him the experience of similar collecting in England. He saw chiefly the people of the mountains of whom he says in *English Folk-Songs from the Southern Appalachians*: "That the illiterate may nevertheless reach a high level of culture will surprise only those who imagine that education and cultivation are convertible terms. The reason, I take it, why these mountain people, albeit unlettered, have acquired so many of the essentials of culture is partly to be attributed to the large amount of leisure they enjoy, without which, of course, no cultural development is possible, but chiefly to the fact that they have one and all entered at birth into the full enjoyment of their racial heritage. Their language, wisdom, manners, and the many graces of life that are theirs, are merely racial attributes which have been gradually acquired and accumulated in past centuries and handed down generation by generation, each genera-

tion adding its quatum to that which it received."

In connection with this tribute, it is equally interesting to know with what feelings the stranger from London was received by his hosts. Maud Karpeles, who accompanied Mr. Sharp on his tour, taking down the words of songs in shorthand, told me in London in 1928 that one of these mountaineers paid Mr. Sharp a compliment which he valued above any praise he had ever received. He was preparing to take his leave after spending the night in a primitive farmhouse. His host and hostess expressed the keenest regret that he could not linger with them. "We all wish you could stay," declared the old man wistfully at parting, "You are so nice and common." And this was merely the unlettered man's way of expressing what Mr. Sharp had felt of him and his fellows: that they shared a racial heritage which gave them, more than anything else could, a basis of understanding and mutual enjoyment.

HOW TO COLLECT FOLK TUNES

The just use of the good old word "common" as we know it in *The Book of Common Prayer* precisely suits the feeling which springs up between those who share the love of this old music. Now that I am familiar with this fact I have learned to obviate difficulties which collecting involves. In my early days I often made mistakes. My enquiries for folk-songs brought blank looks, as, when I consider it, was only natural. "Ballets" these old songs are called in some places and in others, "love-songs." However, the demand for them by these names rarely brought them forth. I learned to make the approach in a less direct way: to mention casually some old songs that I knew as a boy and to ask: "Do you know an old song called Barbara Allen?" In Virginia that will usually turn the trick. Before I had made this valuable discovery I had some amusing misadventures. On one occasion en route to a concert engagement I was forced by lack of proper connection to spend the night at a little village hotel and getting into a chat with the proprietress coaxed from her a promise to sing me some old songs after she had wiped the supper dishes. With keen anticipation, indeed, hardly able to wait, I sat down at the square piano in the parlor and turned my attention to a little practise to control my impatience. Soon I was engrossed. Some time after I became aware that I was not alone, and saw outside the windows on the porch a group of attentive listeners. I paused long enough to invite them in and returned to my work. At last, my program finished, I left the piano. A young woman with an eager face gravely approached me. (I discovered later that she was the school teacher.) "Young man," she said, "what circuit are you on?" and would hardly credit my modest response that I was attached to none. "You should be," she assured me, "for I never heard such playing. Never fear, you'll soon be engaged." But my pleasure in this approbation was quite destroyed when the innkeeperess joined me, wiping her hands on her apron. "Now," I began enthusiastically, "for the old songs." She sternly shook her head. "If you had wanted me to sing to you," she announced severely, "You hadn't oughter played that pi-anna like you

done." Nor could I soften her decision. I heard no old songs on that trip.

However, taught by such experiences, as I travelled over the state year by year, I discovered here and there gems of great beauty until I had proved to my own satisfaction what I had always known: that Virginia was filled with traditional songs and dances. And I became more and more eager to see established an agency for the preservation of the old music before it became crowded out and lost. I knew that every year old people were dying and carrying to their graves beauties which could never be replaced. The younger generation was not learning the tunes. The whole tendency to specialize in our modern life has been making us turn more and more to professional artists for our music, and with the wide distribution of the work of great artists over the radio. I saw a future in which not even the most remote dwellers in the mountains would be dependent upon themselves for the delights of music. It became clearer every day that traditional music was doomed.

REAWAKENING THE LONG AGO

In 1930 a small music club in Southwest Virginia invited me to address them. It is a beautiful country; great mountains tower up to five thousand feet there and the fertile valleys are green with blue grass pasture and ten foot corn. The people are proud of their colonial history, of their rich land and of their own energetic activities. I determined to rouse them to an enthusiasm for the music that I knew was lurking about them in the hills. And it is quite possible that this would have been merely another of my preachments which went in one ear and out the other of a polite audience, had it not been for the spontaneous—and I think rather mischievous—assistance of a prominent young business man whose wife was the president of the club and hostess for the evening. The club was puzzled how to entertain me, for although the members were all musicians, none would consent to make music for me. The young business man, therefore, thinking quite rightly that much unnecessary fuss was being made, offered to provide the program. "I'll engage the jug-band from the High School and send my fiddlers from the factory," he volunteered.

The fiddlers and the jug-band provided just the object lesson my lecture needed. In case you have never seen one, a jug-band is a string aggregation—violin, banjo and guitar—with the addition of an ordinary stone jug such as usually holds molasses or vinegar. The performer blew into its mouth and varied the pitch with no little skill by the distance at which he held it, producing a pleasant tone that sounded not unlike a grunting bassoon.

I called for old dances. Turkey in the Straw, The Arkansaw Traveller, and The Mississippi Sawyer were promptly forthcoming with band and fiddlers united. Here was something which gave an edge to my talk. I actually had at hand folk-musicians to emphasize my point that the woods and hills were full of them. Beginning with the question: "How many of you know what the Dorian mode is?" I startled the club members into real attention and made them listen while I told them that all about them were neighbors—many of whom were patronized as poor illiterate creatures—who could play

or sing in that mode. My exhortation was so keen that the next day a lady who had not been present asked me: "Whatever did you say to those people last night? At least twenty women have been here today on fire to go out and save a folk-song!"

Nor were the fiddlers and the band neglected. The former, Frank and Ed Blevins, told me that their father, too, had been a fiddler since his youth and knew many tunes which they had never learned. Their promise to amend the oversight they have faithfully kept. And in the band I found an instrument which to me was far more interesting than the jug: this was a banjo. It was not a modern four-stringed, but an old-fashioned five-stringed one, such as is rarely seen nowadays. "I can't play the fifth string," said Ellis Wohlford when I questioned him, "but my father can. It is his banjo."

The next morning Ellis brought his father, Mr. Wohlford, with the banjo to see me. I was introduced to many tunes new to me. That day will always stand out in my mind for not only was Mr. Wohlford the repository of a great banjo tradition but, he was also a very great artist. As he warmed to his work, I realized that nowhere in the performance of any artist on any instrument had I met a finer sense of style. Although he modestly protested that he was not in practise, I could easily believe his assertion that twenty years ago when he played for dances he could begin at seven in the evening and play until seven the next morning without repeating a tune. And it was comical—if a little pathetic, too—to observe the increasingly shamefaced look and attitude of his son as our enthusiasm grew and the father with a sidelong glance from time to time remarked: "Ellis says these tunes are 'fogey.'" In this connection I should like to add that Ellis is now one of the most eager students of his father's "fogey" tunes.

THE MOVEMENT PROCEEDS

On that morning plans were made which have brought about a real musical revival in Virginia. Mrs. J. P. Buchanan (known as a composer of songs to the musical world) was quick to see a practical use which could be made of the accomplished musicians at her doors; she adapted them to the needs of the Virginia State Choral Festival which was to be held at the University of Virginia, in April. A Folk Program was planned for Children's Day, to be divided into three parts; traditional music played by native musicians; settings of traditional tunes; and, finally, compositions based upon the tunes. When April came this program was quite the most distinguished and distinguishing of an entire week of music.

The first Virginia State Choral Festival was held last year at the University of Virginia. It was directly the outcome of work done by the Virginia Federated Music Clubs in encouraging choral singing throughout the state, and its duration was that of the annual joint convention of the Federated Music Clubs and the State Teachers Association. Nowhere could a more perfect setting have been found: the University of Virginia is the most perfect work of Thomas Jefferson's great architectural genius; it is surrounded by the green slopes and distant shapes of the Blue Ridge. The MacIntire Theatre, with classic rows of seats and a green carpet of

spring grass held the large audiences comfortably under a shining sky and at the same time let no sound escape; for it is one of those rare outdoor theatres with well-nigh perfect acoustics.

Twelve hundred auditors gathered for the Folk Program and for over three hours sat spellbound or broke into all but riotous cheering. So many fine folk-musicians had been brought to light that it was difficult to choose among them. Owing to the length of the program, encores were an impossibility. But when Jack Reedy, one of the ablest of the banjoists finished Cluck, Old Hen, the applause was deafening. As in other cases—for everybody wanted to hear each tune a second time—I was about to introduce the next performer when the ring of a deeply-moved voice stopped me. "John," it called from the very back row, half a city block away. I looked to see the professor of French with big tears running down his cheeks. "John! make him play it again!" he begged. It was impossible to resist such a plea, and Cluck, Old Hen, had the distinction of being heard twice.

An optional fourth part of the program had been added to include many delightful features which could not be squeezed into the program proper. This part was not reached until about six o'clock. The audience, however, was undismayed by the lateness of the hour, and sat on to watch "square dances" deftly performed by dancers from a neighboring small town. Dancers and their accompanying string band which was directed by J. B. Wells had been transported en masse to dance as they are accustomed to do on Saturday evenings. The music was so enticing that folk-musicians from all over the state could not keep from dancing and the afternoon closed with a general ensemble of all the performers. And practically every member of the company whether performer or listener was ready to agree with Mr. Wohlford who said in bidding me good-bye

"Never in all my life have I had such a good time."

It has been a surprise to me to find what interest has been roused by this program all over the country. But what was most vital in its effect was the fact that through the publicity connected with it, word was carried to the folk-musicians of the state that what they have in their possession is something which many people are keen to hear. There has been a tuning of fiddles and banjos all over Virginia; many which were unstrung and dusty have come out of attics; and memories also dusty have been subjected to a freshening. The result has been a new activity in several localities, where the musicians have met in festive mood to exchange their tunes. The largest of these purely folk gatherings was carried out under the direction of Mrs. Buchanan. With John Blake more she planned an all-day Folk Festival to be held on Whitetop, the second highest point in the state. The rich verdant valleys and the surrounding hills made a magnificent amphitheatre for the pageant. Under the shelter of a tent contests were held all day long. Some three thousand people gathered before eleven o'clock in the morning in spite of the fact that the road up the mountain alone is several miles. People came on foot, on horses and mules as well as in cars of ancient and the very latest pattern. The majority of the people were the natives of

the neighborhood, but they came from three states as it is on this mountain that Virginia, Tennessee and North Carolina meet. The prize-winner on the guitar came from Delaware. When I asked him what he was doing there he replied: "I was passing through this country and I happened to hear some of their tunes. I simply couldn't leave until I had learned them all."

TRULY MODEST PERFORMERS

Certainly two hundred musicians took part in the contests—fiddlers, banjoists, guitarists, string bands and performers on the dulcimer, a delicate little instrument which has been completely lost except in our hills. The dancing contests in the late afternoon brought a renewed vigor just at the close. But what made the day most memorable was the fact that folk-singers actually made their appearance on the stage and sang folk-songs to a large audience. The real folk-singer is a shy creature. He—or she—usually makes no pretension to a voice and whatever voice is there, is untrained. As he sings without vocal props and without accompaniment, and as he is accustomed to a single listener or at most a very small group, it is difficult to persuade him to sing for strangers. An audience seems to demand a performance and this is just what your true folk-singer does not give. He sings his song impersonally in a quiet almost secret voice as if he tells his tale largely for his own enjoyment. And there would have been no folk-singing at Whitetop, had not a young man—an able performer on the hanjo and the conductor of a band and consequently accustomed to appearing in public, who was, in addition to all this, reared in the folksong tradition—taken pity upon our pleading. He finally agreed, like a good sport, to be the first to try. As Council Cruise stood there, telling the tale of Pretty Polly to breathless thousands, the chills which ran up and down my spine were only in part due to the thrill of the weirdly tragic tune: they were quite as much attributable to a feeling that his singing at all was a prophecy of the cultural future of Virginia. And the eager attention on every rapt face in the audience made me suddenly conscious that I was no longer a voice crying in the wilderness.

For we are, it seems after all, a musical people. The chorus of a thousand voices which sprang up spontaneously from every corner of the state, from places as far apart as London is from Edinburgh, and came together to sing the Schubert Mass in E, flat at the University of Virginia certainly indicated no lack of musical feeling. To be sure, the Federated Music Clubs had been urging choral singing for some years, but not even the Federated Clubs could get blood out of a turnip. They had, too, called for the work of Virginia composers; but no amount of calling could have produced from ungifted people the programs which for two years have reflected great credit upon the musicians of the state.

In addition, many people are musical without knowing it, indeed, disclaiming it. The young manufacturer, whose half-humorous introduction of the jug-band and the Blevins boys has proved a valuable contribution to our musical life, is a case in point; for he gave those boys a job in his factory, actuated partly by kindness, no doubt, but chiefly because he liked their tunes. His

musical acumen was established in that moment. And it is to people who make no profession of musical education that the revival of folk-music will mean much. All progress is from the simple to the complex. Musical response is easily led from a folk tune through suitable settings to the larger forms. It is literally possible to see within a minimum of time the development of musical appreciation, granted that the subject be sensitive and intelligent.

FROM BUD TO BLOSSOM

Not long ago I was giving a recital in a girls' school in a Virginia town. My wife found herself next to a woman in the audience, no longer in her first youth, whose whole appearance indicated that her life had been laborious. The fine character in her face made my wife wonder whether she was perhaps the grandmother of a student. During the early part of the program she sat, her rough hands folded in her lap, politely and passively attentive. Then I began a group of dances of folk origin. The first, a vigorous Contra Tanz of Beethoven, did not stir her. The second was based on tunes which are a commonplace of the Virginia countryside, Old John Hardy and The Mississippi Sawyer. As the first strains reached her neighbor, my wife felt her relax with a sigh and then, delighted, heard her remark in a tone audible through half the auditorium: "Well, thank the Lord!" As the music drew to a close, she turned to my wife and continued: "I say that because I am not literate in music. To play those other things to me is like reading Hamlet to a baby. The baby would not understand it." With this she turned animated attention to David Guion's Turkey in the Straw and expressed the keenest pleasure in The Arkansas Traveller by the same composer. By this time she was utterly in a receptive mood, and when I returned to play the A flat polonaise of Chopin, she continued to drink in every note eagerly, nor did her attention fall away when it was followed by the quiet nocturne in D flat. With perfect self-unconsciousness she turned to my wife, her voice no more than a whisper: "Oh! that was beautiful!" Half an hour before she could not have been coaxed to express an opinion of such a composition: it is doubtful whether she could have heard it properly. Without knowing it she had been educated in those few moments, her taste had been led from something which she understood and loved, which spoke to her in her own language, through the expression of the Polish folk-feeling in the slightly foreign polonaise to what she no doubt would have called "a classical piece." Quite naturally and suddenly its mood and emotional message reached her.

With this sort of activity and education going on all over the state, it does not seem too much to hope that Virginians will gradually get rid of the notion that they are unmusical. To accomplish this end, many interested people are working to establish a department of Folk Music at the University, in order that the tunes which are in danger of being lost may be preserved; that they may be available for future study, that they may be analyzed and be kept as a permanent part of our cultural life. Nor is Virginia alone in her efforts. North Carolina has already begun the task of collecting her folk tunes, and the University of North

Carolina has established, under the able and enthusiastic leadership of Lamar Stringfield, the Institute of Folk Music at Chapel Hill. Harold S. Dyer, head of the music department of the University of North Carolina, is the chairman; and the board, of which I am proud to be a member, includes the president of the University, Frank Porter Graham, Mrs. Eugene Davis, president of the Federated Clubs of the State, Mrs. John P. Buchanan, chairman of American Music of the National Federation of Music Clubs, Paul Green, Guy Benton Johnson, Frederick Koch—all of whom have eminence far beyond the confines of North Carolina—and two members from New York both actively concerned with cultural matters, Mrs. John Osgood Blanchard and Barrett Clark. The Institute is in its infancy, but like most infants is rapidly outgrowing one set of clothes after another. Folk musicians are being sought out, tunes are being collected, students are given an opportunity for playing ensembles, laboratory concerts are given at intervals, young composers are having an opportunity to hear their works. The experiments of this first foundation of its kind are of tremendous importance to the musical life of the whole country and should be watched with sympathetic interest by all musicians.

VIRGINIA'S EXAMPLE STIMULATIVE

Much interest has already been expressed from all over the country. The National Federation of Music Clubs, learning through its president, Mrs. Ruth Ottaway, of the deep impression made upon her by the Virginia Folk Program last April, has taken up with enthusiasm the search for local traditional music through the length and breadth of the nation. The fat mail bag of the American Music Chairman is stuffed with demands for help in making up programs of Anglo-Saxon folk material for performance and study. This demand is by no means limited to those parts of the country exclusively or even largely inhabited by people of Anglo-Saxon origin.

Nor do I have the least hesitation about assuring everyone who asks my advice that the tunes of both songs and dances will fully repay any amount of study. I have put to the test the old rule and have proved to more than satisfaction that in their case familiarity does not breed contempt but leads to deeper admiration and keener delight. As I have been studying these tunes, I have also studied with growing reverence Beethoven's development of melody through years of thought as revealed in his notebooks. The wonder at that master's achievement has only served to increase my astonishment at the so-called simple folk-melodies. Not only have we a folk-music, but we have the finest in the world. These tunes have beauty of line and structure. They have sustained length of phrase with surprising punctuation by emphasis on unexpected degrees of the scale. They have cunning preparation of climax and its unfailing pointing. They have inexhaustible diversity, freshness and vigor of rhythmic effects both in phrase and measure-rhythms to keep the interest tense and alert. Most remarkable, however, is their structure. They are not pieced together but grow into being like living entities. These melodies are organisms. That is why even the sauciest or most jolly give the impression of elegance, of a chaste and

classic nobility. Judged by the most stringent standards, many of them are well-nigh flawless.

To all doubting Thomases—as well as to those who would take my word—I hereby issue a cordial invitation to come to Richmond for the Folk Program of the approaching State Choral Festival on April 29. They may then hear for themselves the toe-tickling classic tunes of Mr. Chisholm, who lives on the Virginia estate of Lady Astor; possibly they may hear his sister, Mrs. Betty Smith, who is—as far as I have discovered—the only feminine fiddler in the state. They will hear the irresistible banjo-tunes of Mr. Wohlford and Mr. Reedy and learn what an art real banjo-playing can be. They will hear Mr. Barker singing The Farmer's Curs' Wife which is itself worth the journey.

But for those who cannot come I should like to tell of a conversation which they are going to miss. Last year at the close of the Folk program, Mr. Wells, his fiddle still in hand, approached me. "You are right Mr. Powell," he said; "we should not forget these old tunes. I'm going to work and get them right. I'm going to get some records and study them." "No!" I warned him "don't study records, they are not right." He looked at me in startled surprise "Where can I get them then?" I quite forgot his snowy white hair as I replied "There is but one way to be sure they are right, Mr. Wells. Go to the old people." His face became very gentle with his disappointment shining through. "But, Mr. Powell," he protested, "the old people are all dead."

So this year I am lying in wait for Mr. Wells. When he comes—as he writes he is going to do—with a lot of "new" old tunes I shall have my moment of triumph over him. "No, Mr. Wells," I shall say and look straight into his dancing eyes, "the old people are not all dead! Nor do we in Virginia mean ever to let them die!"



The Dulcimer, still used to accompany folk singing in the hills of Virginia.

Frank Blevins, fiddler; Jack Reedy, banjoist, and a guitarist from Delaware who could not leave them until he had learned all their tunes.



John Powell, standing with C. B. Wohlford, banjoist. Seated are the Cruise Brothers Band of Damascus, Va.



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A BRIEF LIST OF MATERIAL RELATING TO THE WHITE TOP
MOUNTAIN FOLK FESTIVAL, WHITE TOP, VIRGINIA

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BOOK REVIEWS

SING A SAD SONG: THE LIFE OF HANK WILLIAMS, by Roger Williams (Garden City, NY: Doubleday & Co., 1970), x + 275 pp., \$5.95.

[Editor's note: The reviewer, Jerry Rivers, was fiddler in Hank Williams' band for several years; he currently works with Hank Williams Jr.]

Because I wrote an earlier, shorter biography on Hank Williams (From Life to Legend, Heather Publications, 1967), and because I worked with Hank for several years, I am often asked to give an opinion on Roger Williams' more recent work. Many of these inquiries are made with a tone of criticism--either by Hank Williams fans, or by my friends in the country music industry. I think the reasons for some unjustified criticism are: (1) The Hank Williams fans were disa-pointed with the lack of realism and authenticity in the movie, "Your Cheatin' Heart," and are reluctant to accept additional information from a name they do not know or recognize. (2) Many people in our industry knew Hank personally and are also reluctant to accept previously unpublished historical data.

The author of Sing A Sad Song, Roger Williams, is not kin to Hank Williams and prior to this work he had very little knowledge of the Country Music Industry. Mr. Williams is normally with the Atlanta office of Time Magazine as a journalist and he wrote this biography from information gathered through intensive research and interviews for a period of approximately three years. I had never met Mr. Williams prior to his contacting me in reference to his book, but I was called and interviewed personally by him many times afterward. Some of the latter telephone calls were not to get additional information from me, but to ask my opinion on information he had obtained elsewhere. Williams carefully checked and double-checked every statement and story he received, which is borne out by the fact that the author detects and brings to the reader's attention that some statements made about Hank were "probably not true."

If those of us who knew Hank Williams could agree on one point, it would be that no one ever really got close to Hank and therefore no one person could know the complete life story. This is why my book From Life to Legend, was concerned only with the four big years of Hank's career, when I was with him. Therefore, the only sensible method to relate Hank's entire life story would be to interview everyone possible who knew him for any appreciable period of time and to assemble this information as accurately as possible. An experienced, professional journalist whose writing would not be biased by personal experiences or emotions should be well qualified in this respect. Criticism I have heard of Roger Williams' description of some of Hank's extramarital sexual experiences are unjust. Female "idol worship" of male name entertainers has always existed and still does, and Hank Williams was no exception. To ignore this fact would only jeopardize the accuracy of the story, and Roger

Williams writes in an era of true language context.

Although they digress from the Hank Williams story, some of the facts Mr. Williams outlines concerning the country music industry and other entertainers are important to the reader who is not familiar with our music and its people, and the industry should read these pages with patience. From the facts available today--taken from the available people--Sing A Sad Song should be the most complete and accurate reference on the complete life and career of Hank Williams. Reading this book is a must for every Hank Williams and country music fan, and is an inspiration to anyone.

--Jerry Rivers
Nashville, Tenn.

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BIBLIOGRAPHIC NOTES OF INTEREST

The Devil's Box #13 (May 1970) features an article by Don Roberson on Uncle Bunt Stephens, the well-known fiddler of the 1920s.

Journal of American Folklore 83 (Jan-March 1970), pp. 21-32: paper by R. Serge Denisoff entitled "Take It Easy, But Take It," a history of the Almanac Singers. The paper sketches the beginnings of the group in the early 1940s, traces their involvement with labor unions and political causes, and discusses the sources of their music and their influence on the folk revival.

Journal of Popular Culture III:2 (Fall 1969), pp. 214-230: "Folk-Rock: Folk Music, Protest, or Commercialism?" by R. Serge Denisoff. A discussion of some aspects of folk-rock music. The author concludes that it "is not overt protest in the historical sense," but is "reflective of the social goals and aspirations of the 'love generation,' which are a far cry from those of the old or the new left."

THE ROCK REVOLUTION by Arnold Shaw (NY: Crowell-Collier Press, 1969), 215 pp., \$4.95. Beginning with an enumeration of 19 characteristics that set contemporary rock music apart from the pop music of the older generation, the author moves from a brief survey of blues and R&B music of the first half of the century into the post-Presley era. Separate chapters are devoted to Teenage Rock, Bob Dylan, The British Invasion, Soul, The California Sound, and East Coast Rock. The author concludes with a conjecture that we are on the verge of a synthesis of folk and art music that is largely due to rock music. A glossary of terms and a selective discography are included.

THE AESTHETICS OF ROCK by R. Meltzer (NY: Something Else Press, 1970), 346 pp., \$3.95 (paperback edition). A rambling discussion that drags the philosophers in by the hair of the head and tosses them out by the seat of the pants. The author contends that it is necessary "to describe rock 'n' roll by allowing my description to be a parallel artistic effort...I will probably embody this work with as much incoherency, incongruity, and downright self-contradiction as rock 'n' roll itself, and this is good." Although this seems to be true, the book has many provocative ideas.

The first four volumes in The Blues Series, edited by Paul Oliver, are now available. Published in England by Studio Vista and in the U.S. by Stein & Day of New York, all volumes will be issued in paperback (\$1.95) and hard-cover (\$4.95) edition. The four volumes now available are: BLACKS, WHITES AND BLUES by Tony Russell, an historical survey of the interaction between white and black folk music in the United States, with emphasis on blues music. MA RAINY AND THE CLASSIC BLUES SINGERS by Derrick Stewart-Baxter, a definition of classic blues and a series of biographies of its important and lesser-known performers. SAVANNAH SYNCOPATORS by Paul Oliver, a re-examination of the problem of African elements in blues and jazz music, including a critical survey of the older theories and results of the author's recent field work in West Africa. RECORDING THE BLUES by R.M.W. Dixon and J. Godrich, a history of the recording of blues from 1920 to 1942, with details on the various companies, the artists, the executives, and the general commercial aspect of the industry. All of these books are 112 pages and all are amply illustrated. Most of them will be reviewed in detail in future issues of JEMFQ.

CANADA'S DON MESSER by Lester B. Sellick (Kentville, Nova Scotia: Kentville Publ. Co., 1969), vi + 170 pp., \$2.95 (paperback). A biography of one of Canada's most popular country fiddlers of the 1930s and 1940s, with general remarks on country music in Canada throughout that period.

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JEMF HOLDINGS: SONG FOLIOS Part 10

In this issue the Quarterly concludes a list of those song folios which the JEMF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

YODELING SLIM DALLAS, COUNTRY MUSIC ALBUM, Eagle Pass Music Publications, Sherman Oaks, Calif., 1957.

YORK BROS. FAMOUS FOLIO OF SONGS TO REMEMBER, Dixie Music Pub. Co., New York, New York, 1943.

THE AUTOBIOGRAPHICAL THEORY
RE-EXAMINED

by

Rod Gruver

Jeff Titon's response to my article "The Blues as Dramatic Monologues" (JEMFQ, No. 17, Spring 1970) exhibits misunderstandings that need to be cleared up if blues is ever to be accepted by literary scholars as a genuine poetic art (JEMFQ, No. 18, Summer 1970).¹ He apparently fails to realize that differences between kinds of writing, as, for example, between (1) scientific or discursive and (2) poetic or literary, do add up to a difference in kind and that if this difference is not respected by scholars, misconceptions about each are bound to arise.

His confusion is fully evident in his attempt to make autobiography as non-discursive as possible so it can qualify as genuine literary art, which allows him later to label as poetry a "specialized" form of autobiographical blues. He fails to realize that there is a difference between autobiography, which attempts to reproduce biographical facts as accurately as possible, and poetry, which is wholly and completely imaginative.

Thus Titon too, like Oliver and Charters before him, believes that blues is basically autobiographical. But, unlike them, his literary training made him uneasy about this unholy alliance. Hence his attempt to re-define autobiography so that it too became "dramatic, imaginative literature." Titon seems not to realize that, by standards set by reputable scholars, he must eliminate from the realm of poetry every blues he considers autobiographical. That irreconcilable differences exist between autobiography and poetry can be supported by citations from a psychoanalyst, a philosopher and two literary critics. By autobiography I do not mean such imaginative literary works as Wordsworth's Prelude, which no critic would interpret as referring in any way to events in Wordsworth's life; it could, of course, be studied as an autobiography, but this would not be a critical but a biographical effort.

Carl Jung, who seems to know almost as much about myth and literature as about psychoanalysis, has said:

The personal idiosyncrasies that creep into a work of art are not essential to it; in fact, the more we have to cope with these peculiarities, the less it is a work of art . . . The personal aspect is a limitation - and even a sin - in the realm of art. Whenever a form of "art" is primarily personal, it deserves to be treated as though it were a neurosis.²

The philosopher Susanne Langer is well-known for her belief that art is never an autobiographical self-expression but, instead, is symbolic of "how feelings go,"³ that its purpose is to symbolize what the artist knows about "felt processes," our vital objective reality. Art is valuable she says because, unlike discursive writing, it allows us to perceive out sentient life directly; in music, for example, through such created elements as tempo, rhythm, allegro, adagio, presto, harmonic progressions and resolutions of dissonance.

There are, she writes, " . . . philosophic critics - sometimes artists themselves - who realize that the feeling in a work of art is something the artist conceived as he created the symbolic form to present it, rather than something he was undergoing and involuntarily venting in an artistic process."⁴ (emphasis hers) The purpose of autobiography, of course, is not to symbolize human feelings but to write about a real life insofar as it can be reconstructed from memorabilia. Granted imagination must always fill in some missing links, but these links cannot be considered as "dramatic, imaginative literature" just because they have been imagined. For they lack the essential factor that all poetry requires; a symbolic form to symbolize subjective processes.

To forestall critics from viewing poems as mere reflections of social conditions and personal experience the Shakespeare scholar A. C. Bradley said of poetry that " . . . its nature is to be not a part, nor yet a copy of the real world . . . but to be a world by itself, independent, complete, autonomous."⁵ In his influential Anatomy of Criticism Northrop Frye spent many pages differentiating between imaginative literature and discursive writings such as historical, medical, legal and autobiographical. All of the latter have the goal of reproducing (with as little imagination as possible) some external reality. "Here," Frye noted, "the verbal structure is intended to represent things external to it, and it is valued in terms of the accuracy with which it does represent them."⁶ But, he continues, "In literature, questions of fact or truth are subordinated to the primary aim of producing a structure of words for its own sake, and the sign-values of symbols are subordinated to their importance as a structure of interconnected motifs."⁷

If the misery blues singers sing about is really theirs, how could anyone listen with pleasure to them? How could the singers themselves enjoy their own "sad" songs if it were really their own miseries they were singing about? Fortunately, however, it is not their own personal sadness that appears in blues but their knowledge of sadness. The symbolic forms that sad blues appear in may not, paradoxical as it may sound, actually symbolize sadness but some other feeling that has the same morphology.⁸

Another disadvantage of looking at blues as autobiographies would also include the impossibility of going beyond referring

every passage back to some aspect of the poet's life. Interest in how the passage is expressed, what it means as an element in the poem, how it is related to other elements, and what it symbolizes beyond the poem would not be relevant to poetry that is merely self-expressive. To see how limited the autobiographical approach can be, notice how banal and compromising are John Whiteman's remarks on Blind Willie McTell's blues. He says: ". . . by himself he would sing 'Bell Street Blues' where he almost gloried in his own drunkenness. He liked women too, although he was cautious about married ones, in case an angry husband caught him and beat him 'ragged as a cedar tree.' In this respect Willie's ideal was a woman who kept it 'all for her daddy and didn't give nobody none.'"⁹ This sort of criticism gets even more embarrassing when Oliver, for example, implies that both George Hannah and Peach Tree Payne were homosexuals because they wrote songs about the problem.¹⁰

No wonder psychoanalysts, philosophers and literary critics have taken such great pains to condemn the autobiographical approach to literary criticism. It is not only irrelevant, inappropriate and misleading; it can also lead unwary critics to identify poets with their created personae, the "I's" who speak their lines.

FOOTNOTES

1. J. Titon, "Autobiography and Blues Texts: A Reply to 'The Blues as Dramatic Monologues'" JEMFQ No. 18 (Summer 1970), pp. 79-82.
2. C. Jung, Modern Man in Search of a Soul (New York, 1933), 168.
3. S. Langer, Philosophy in a New Key (New York, 1958), 207.
4. S. Langer, Feeling and Form (New York, 1953), 176.
5. Quoted by Louis Arnaud Reid, "Beauty and Significance" in Reflections on Art, ed. by Susanne Langer (New York, 1958), 38.
6. Northrop Frye, Anatomy of Criticism (New York, 1969), 74.
7. Ibid.
8. Langer, Philosophy in a New Key, 202.
9. John Whiteman, "Hand Me My Traveling Shoes," Blues World, #30 (May 1970), 12.
10. P. Oliver, Blues Fell This Morning (New York, 1960), 112-113.
11. For those interested in pursuing this question further see my three-part article in R & B Magazine (Vol. 2, No. 4, July-August, 1970). Rich Hite (editor), 18632 Nordhoff Street, Northridge, California 91324.

LIL McCLINTOCK'S "DON'T YOU THINK I'M SANTA CLAUS"

By Richard Raichelson

This title was recorded December 4, 1930 in Atlanta, Georgia, by Lil McClintock (a male singer) for Columbia.¹ It consists of the choruses of four commercial ragtime songs written in 1904-5 and joined together into a medley. The title may have been fitting since Christmas was only a few weeks away. Nevertheless, there are more choruses of "By the Watermelon Vine" than the other three.

The medley is in the key of E and follows the pattern, ABCBDBD'B, each theme being 16 bars in length. The guitar plays repeated eighth note patterns to the voice. McClintock sings the A Theme in 4/4 time and the others in 2/4 time, while still maintaining the same guitar pattern and pulse. He may have done this to show a little change of pace or may even have felt that he wouldn't finish the record in time.

The left column below includes the transcribed lyrics and the right column their published commercial counterpart for comparison.

<u>Don't You Think I'm Santa Claus</u>	<u>You Must Think I'm Santa Claus</u> ²
Please don't think that I'm Santa Claus 'cause Christmas comes every day. You can hear dem sleigh bells ringin' now, everytime you turn around this way. You need not think that I'm a human bein', it's nothin' but a fraw' (frost). 'Cause I bring you presents every once in a while, don't think I'm Santa Claus.	You must think I'm Santa Claus, and Christmas comes ev'ry day; I guess you hear sleigh bells ringing babe when I comes 'round this way, If you think I'm a human Christmas tree, you have certainly made a frost; Because I give you presents honey, Once in a while, don't think I'm Santa Claus.
Lindy, oh Lindy, you sweeter than sugar cane. Lindy, Lindy say you'll be mine. While the moon am a-shinin' and my heart am twinin', Meet me dear little Lindy by the watermelon vine. (this is repeated but he replaces "Lindy, oh Lindy" and "Lindy, Lindy" with "Oh Lindy, Lindy.")	<u>By the Watermelon Vine-Lindy Lou</u> ³ Lindy, Lindy sweet as the sugar cane, Lindy, Lindy, say you'll be mine, When the moon am a-shining, Then my heart am a-pining, Meet me pretty Lindy by the watermelon vine.
Now keep a little closer corner in your heart for me, heart for me. I'll be as good to you as anyone can be just wait and see.	<u>Keep a Little Cozy Corner in Your Heart For Me</u> ⁴ Keep a little cozy corner in your heart for me, just for me. And I'll be as true to you as anyone can be, wait and see.

If you promise what I'll ask you
 we'll both agree, both agree.
 Keep a little closer corner in
 your heart for me.
 (this is repeated but he replaces
 "Now keep" with "Keep keep keep")

It's Lindy, oh Lindy, etc., as
 above.

Now everybody works but father.
 He sits around all day, with his
 feet up to the fire, smoking a
 pipe aplay (away?).

Mother takes in washin', so does
 sister Ann.
 Everybody works in our house
 except dey old man.

Lindy, oh Lindy, etc., as above.

Father went to work this mornin'
 at a \$1.50 a day.
 Done took his feet from the fire,
 done throwed his pipe away.
 Mother quit takin' in washin', so
 did sister Ann.
 Now everybody takin' a vacation
 except dey old man.

It's Lindy, oh Lindy, etc., as
 above.

If you'll promise what I ask then
 you and I'll agree, both agree.
 Keep a little cozy corner in your
 heart for me.

Everybody Works But Father⁵

Everybody works but father and he
 sits around all day,
 Feet in front of the fire--smoking
 his pipe of clay,
 Mother takes in washing, so does
 sister Ann,
 Everybody works at our house but
 my old man.

The four components of the tune were probably sung in white minstrel houses of the day and could easily have filtered into the repertoire of any black minstrel who wished to play for white audiences or participate in white owned theatre groups. The source of the lyrics and music is not known but they probably represent a white imitation of Negro mannerisms in song. There's always the possibility that the composers witnessed a Negro version and then transcribed it. This was not an uncommon practice since the time of Daddy "Jim Crow" Rice's version of Jump Jim Crow in 1830.

How McClintock built all four choruses into a medley is interesting speculation. He may have compiled the medley himself during 1904-5 or learned it from an old minstrel in later years. It's hard to judge his age by his voice. It's doubtful that he learned the choruses from the sheet music. The medley could well have been contrived for the finale act of a minstrel show where such a presentation would conclude the proceedings with a grand climax.

McClintock's versions of the medley vary slightly from the commercial arrangements. There's one interesting phrase in "Don't

You Think I'm Santa Claus" where McClintock changes the meaning:

"if you think I'm a human Christmas tree, you certainly made a
frost"

to

"you need not think that I'm a human' bein', it's nothin' but a
fraw"

Either he was adding some personal feeling into the tune or simply forgot the original lyrics, as might be the case with his mispronunciation of the word "frost" to "fraw" (for "fraud"?).

Presently, nothing is known of McClintock's life or whether he still resides in the Atlanta area. At the same session, he recorded another ragtime tune with a touch of protest against the establishment and two religious songs. These remain as his only testament.⁶

FOOTNOTES

1. Discography--recorded in Atlanta, Thursday, December 4, 1930.

151016-2	Furniture Man	Col 14575
151017-2	Don't Think I'm Santa Claus	"
151018-1	Sow Good Seeds	Col 14602
151019-1	Mother Called Her Child To Her Dying Bed	"

 (from "Blues & Gospel Records, 1902-1942". R.M.W. Dixon and J. Godrich.)
2. Words--Irving Jones, music-Maxwell Silver. New York: F.A. Mills. 1904.
3. Words and music--Thomas S. Allen. Walter Jacobs Pub. Co. 1904.
4. Words--Jack Drislane, music--Theodore F. Morse. F.B. Haviland Pub. Co. 1905.
5. Words & music--Jean Havez. Helf and Hager Co., Inc., 1905. Havez' song was closely based on an older English song, "We All Go to Work but Father," which has been adapted in 1904 by C.W. McClintock and S. Lehman under the title "Everybody Works but Father." Havez' words differ slightly from those of C.W. McClintock--who presumably was no relation to Lil McClintock.
6. McClintock's recording has been reissued on Roots RL 318; The East Coast States. A discussion of his song, and its relation to other blues songs about Christmas, can be found in Paul Oliver's Screening the Blues (London: Cassell, 1968).
7. I wish to thank Archie Green for his comments, and Joe Hickersen of the Library of Congress Archive of American Folk Song for obtaining sheet music to two of the songs.

--Oakland, Calif.
March 1970

Ro	Pe	Master	Artist	Title
5101	12762	10470	ASA MARTIN AND JAMES ROBERTS	My darling Nellie Gray
"	"	10467	"	Sunny Tennessee
5102	12763	10477	ASA MARTIN	The rovin' moonshiner
"	"	10474	"	The little old jail house
5103	12764	10558	GENE AUTRY	Methodist pie
"	"	9991	McCRAVY BROTHERS	I shall not be moved
5104	12765	10462	FIDDLIN' DOC ROBERTS TRIO	The waggoner
"	"	10464	"	Shortnin' bread
5105	192	10035	FAMOUS HOKUM BOYS	Ain't going there no more
"	"	10050	"	Pie eating strut
5106	193	10839	SALTY DOG SAM (Sam Collins)	Slow mama slow
"	"	10837	"	New salty dog
5107	194	10855	REV. JORDAN JONES AND CONG.	Black cat crossed your path
"	"	10857	"	Hell and what it is
5108	12769	10963	WELLING AND MCGHEE	The crime at Quite Dell
"	"	10960	"	My little mountain home
5109	12775	10946	GENE AUTRY AND JIMMY LONG	Mississippi Valley blues
"	"	10943	"	Silver haired daddy of mine
5110	12776	10941	GENE AUTRY	I'm Atlanta bound
"	"	10556	"	Jail house blues
5111	12777	10959	FRANKIE AND JOHNNY (Welling and McGhee)	Maybe next week some time
"	"	10967	"	Take your time papa
5112	12778	10908	CLIFF CARLISLE AND WILBUR BALL	Shanghai rooster yodel
"	"	10923	"	Goin' back to Alabama
5113	12779	11050	TOM ASHLEY	Haunted road blues
"	"	11047	"	My sweet farm girl
5114	12780	10974	WELLING AND MCGHEE	I'm bound for the promised land
"	"	10216	WELLING AND MCGHEE TRIO	I'm on the sunny side
5115	12781	9989	McCRAVY BROTHERS	Bye and bye
"	"	10002	"	Leave it there
5116	12782	11045	BLUE RIDGE MOUNTAIN ENT.	Washington and Lee swing
"	"	11046	"	Goodnight waltz
5117	12785	11093	CARSON ROBISON TRIO	What are you squawkin' about?
"	"	11095	"	Prosperity is right around the corner
5118	12787	11262	RODGERS AND NICHOLSON	Worried man blues
"	"	11261	STEVE LEDFORD AND DANIEL NICHOLSON	Ninety-nine years
5119	195	E7477	LULU WILLIAMS (Lulu Jackson)	Careless love blues
"	"	E7476	"	You're going to leave the old home Jim
5120	196	C3936A	RAMPART STREET WASHBOARD BAND	Forty and tight
"	"	C3937A	"	Piggly wiggly

Ro	Pe	Master	Artist	Title
5121	197	C6847	BESSIE JACKSON(Lucille Bogan)	Black angel blues
"	"	C6848	"	Tricks ain't walking no more
5122	198	C5562	BESSIE JACKSON(Lucille Bogan)	Sloppy drunk blues
"	"	C5563	"	Alley boogie
5123	199	10042	SAMMY SAMPSON	Police station blues
"	"	10043	"	They can't do that
5124	0200	9584	FRANK BRASWELL	Mountain girl blues
"	"	9583	"	The Western blues
5125	0201	10044	BILL WILLIAMS	Mr. conductor man
"	"	10052	SAMMY SAMPSON	State street woman
5126	0202	9741	SALTY DOG FOUR	Ballin' the jack
"	"	9740	"	West coast stomp
5127	0203	10842	SALTY DOG SAM(Sam Collins)	I'm still sitting on top of
"	"	10841	"	the world
"	"	10841	"	Signifying blues
5128	12799	11588	MARTIN AND ROBERTS	Ninety-nine years
"	"	11588	"	Prisoner No. 999
5129	12800	11051	ASHLEY AND ABERNATHY	Corrina, Corrina
"	"	11040	ASHLEY AND GREEN	Short life of trouble
5130	12801	10973	WELLING AND MCGHEE TRIO	Sweet hour of prayer
"	"	10975	"	The beautiful garden of prayer
5131	12802	10918	CLIFF CARLISLE AND WILBUR BALL	Lonely valley
"	"	10921	"	My Rocky mountain sweetheart
5132	12803	10922	CLIFF CARLISLE AND WILBUR BALL	Guitar blues
"	"	10939	"	I want a good woman
5133	12804	10985	GENE AUTRY	Why don't you come back to me
"	"	10987	GENE AUTRY AND JIMMY LONG	My old pal of yesterday
5134	12805	11041	BLUE RIDGE MOUNTAIN ENT.	Cincinnati breakdown
"	"	11042	"	Honeysuckle rag
5135	0204	10512	GARLAND JUBILEE SINGERS	Everytime I feel the spirit
"	"	10513	"	Shine on me
5136	0205	11612	ALABAMA RASCALS	Georgia grind
"	"	11619	"	Ruckus juice shuffle
5137	0206	11629	ALABAMA RASCALS	Endurance stomp
"	"	11625	BLACK DIAMOND TWINS	Block and tackle
5138	0207	11624	BIG BILL AND HIS JUG BUSTERS	M. and O. blues
"	"	11611	BIG BILL	How you want it done?
5139	0208	11689	JOSHUA WHITE AND HIS GUITAR	Bad depression blues
"	"	11659	"	Howling wolf blues
5140	0209	11688	JOSHUA WHITE AND HIS GUITAR	Things 'bout coming my way
"	"	11696	"	So sweet, so sweet

Ro	Pe	Master	Artist	Title
5141	12812	10911	CLIFF CARLISLE	Memories that make me cry
"	"	10914	CLIFF CARLISLE AND WILBUR BALL	Childhood dreams
5142	12813	10916	CARLISLE AND BALL	I don't mind
"	"	10924	CLIFF CARLISLE	The written letter
5143	12814	10907	CARLISLE AND BALL	Sunny South by the sea
"	"	10938	"	Just a lonely hobo
5144	12815	10926	CLIFF CARLISLE	My two-time mamma
"	"	10904	CLIFF CARLISLE AND WILBUR BALL	Columbus Stockade blues
5145	12816	10919	CARLISLE AND BALL	Birmingham jail No. 2
"	"	10912	"	Desert blues
5146	12811	10945	GENE AUTRY AND JIMMY LONG	My Alabama home
"	"	10944	"	Missouri I'm calling
5147	12817	10943	GENE AUTRY	High steppin' mama blues
"	"	11013	"	Wild cat mama blues
5148	12818	11305	CAROLINA RAMBLERS STR.BAND	That lonesome valley
"	"	11296	"	I got a home in Beulah land
5149	12819	11589	ASA MARTIN	I tickled her under the chin
"	"	11581	"	She ain't built that way
5150	12820	11298	CAROLINA RAMBLERS STR.BAND	Johnson City hop
"	"	11303	"	Barnyard frolic
5151	12821	11566	MARTIN AND ROBERTS	When the roses bloom in Dixie
"	"	11586	"	My Rocky Mountain home
5152	12822	11048	TOM ASHLEY AND GWYN FOSTER	I have no lovin' mother now
"	"	11052	BLUE RIDGE MOUNTAIN ENT.	Bring me a leaf from the sea
5153	12830	11987	GENE AUTRY AND JIMMY LONG	The crime I didn't do
"	"	11997	"	I'm always dreaming of you
5154	12831	11574	MARTIN AND ROBERTS	Bury ne 'neath the weeping
"	"	11576	"	willow tree
"	"		"	Dying cowboy
5155	12832		BOB AND MAC	What does the deep sea say
"	"		"	When the roses bloom again
5156	0210	C2611	HALF PINT JAXON	Fan it
"	"	C2503	"	How can I get it?
5157	0211	MEM773	MEMPHIS MINNIE	Bumble bee No. 1
"	"	C5866	"	Bumble bee No. 2
5158	0212	C6038	TAMPA RED AND GEORGIA TOM	You rascal you-part 1
"	"	C6015	"	You rascal you-part 2
5159	0213	11697	JOSHUA WHITE	Black snake blues
"	"	11699	"	Downhearted man blues
5160	12833	12130	JOHNNY MARVIN	I'm the man that's been
"	"	12131	"	forgotten-part 1/part 2

Ro	Pe	Master	Artist	Title
5161	12837	11014	GENE AUTRY	There'a a good girl in the mountains
"	"	11998	"	Moonlight and skies
5162	12838	10906	CLIFF CARLISLE AND WILBUR BALL	Box car yodel
"	"	10920	CLIFF CARLISLE	Alone and lonesome
5163	12839	11571	MARTIN AND ROBERTS	Rycove cyclone
"	"	11575	"	The ship that never returned
5164	12840	10965	FRANKIE AND JOHNNIE(Welling and McGhee)	Sweet Adeline at the still
"	"	10964	"	Old Kentucky dew
5165	0214	MEM772	MEMPHIS MINNIE	I'm talkin' 'bout you - No. 1
"	"	C6010	"	I'm talkin' 'bout you - No. 2
5166	0215	IND623	LEROY CARR	How long how long blues-No.1
"	"	C2688	"	How long how long blues-No.2
5167	0216	VO114	TAMPA RED AND GEORGIA TOM	New stranger blues
"	"	VO115	TAMPA RED	Georgia bound blues
5168	0217	11606	BIG BILL	Worrying you off my mind-Part 1
"	"	11607	"	Worrying you off my mind-Part 2
5169	0218	C2537	TAMPA RED AND HIS HOKUM JUG	How long how long blues
"	"	C3939	" /BAND	Mama don't allow no easy riders here
5170	12848	12163	UNCLE BUD AND HIS PLOW BOYS	Five cent cotton
"	"	12164	"	Them good old times
5171	12849	12338	MCDONALD QUARTETTE	In the hills of Arkansas
"	"	12303	"	Way down in Georgia
5172	12850	12302	MCDONALD QUARTETTE	Gypsy yodel
"	"	12328	"	Roll on blue moon
5173	12851	12331	MCDONALD QUARTETTE	Happy with him
"	"	12298	"	Working for the master
5174	12852	12305	MCDONALD QUARTETTE	Precious memories
"	"	12309	"	Love lifted me
5175	12853	10958	FRANKIE AND JOHNNIE(Welling and McGhee)	Red wing
"	"	10956	"	Beech Fork special
5176	12857	11588	FIDDLIN' DOC ROBERTS TRIO	Ninety-nine years
"	"	11580	"	Over the waves
5177	12858	11971	GENE AUTRY	Back to Old Smoky Mountain
"	"	11970	"	That ramshackle shack
5178	12859	10880	CHUBBY PARKER	I'm a stern old bachelor
"	"	10881	"	Get away old maids, get away
5179	12856	12413	PARKER AND DODD	Walking the last mile
"	"	12417	"	Don't forget me, little darling
5180	12860	12422	PARKER AND DODD	Back to the harbor of home
"	"	12437	"	sweet home
"	"		"	Many times with you I've wandered

Ro	Pe	Master	Artist	Title
5181	12861	12384	CLIFF CARLISLE	Memories that haunt me
"	"	12392	"	Seven years with the wrong woman
5182	12863	12528	BUDDY SPENCER TRIO	When the mellow moon is shining
"	"	12529	"	Rockin' alone (in an old rockin' chair)
5183	12864	11038	WALTER DAVIS	Crooked creek blues
"	"	11037	TOM ASHLEY	Drunk man blues
5184	0219	11657	JOSHUA WHITE	Little brother blues
"	"	11656	"	Black and evil blues
5185	12867	12526	BUDDY SPENCER TRIO	The circle has been broken
"	"	12525	"	Leaves turn red and fall
5186	12868	12625	BUDDY SPENCER TRIO	The old ladies home
"	"	12633	"	Ivy covered cabin home
5187	12871	12702	BUDDY SPENCER TRIO	Tie me to your apron strings
"	"	12701	"	When the white Azaleas start blooming
5188	12872	11573	MARTIN AND ROBERTS	Aged mother
"	"	11565	"	My blue eyed boy
5189	12873	12003	GENE AUTRY AND JIMMY LONG	Have you found someone else
"	"	11989	"	Alone with my sorrows
5190	0220	11610	BIG BILL	Bull cow blues
"	"	11605	"	too-too train blues
5191	0221	11191	CLARA BELLE GHOLSTON AND CHORUS	When the saints come marching in
"	"	11195	"	Who is that knocking?
5192	12876	12703	BUDDY SPENCER TRIO	Fifty years from now
"	"	12700	"	The beer song
5193	12879	12778	AL BERNARD	Stay away from my man
"	"	12780	"	That's what I'm gonna do to you
5194	12880	12359	CLIFF CARLISLE	When it's roundup time in Texas
"	"	12383	"	Lonesome for Caroline
5195	12881	12320	MCDONALD QUARTETTE	Grandmother's bible
"	"	12301	"	Give the world a smile
5196	0222	10844	SALTY DOG SAM (Collins)	Graveyard digger's blues
"	"	10836	"	Lonesome road blues
5197	0223	11632	BIG BILL AND JUG BUSTERS	Rukus juice blues
"	"	11608	BIG BILL	Shelly County blues
5198	12884	12622	BUDDY SPENCER TRIO	The new twenty-one years
"	"	12903	"	Innocent prisoner
5199	12885	6851W	MAC AND BOB	Where the river Shannon flows
"	"	6591W	"	Three leaves of shamrock
5200	0224	12835	SPARK PLUG SMITH	Deserted man blues
"	"	12831	"	Motherless boy

Ro	Pe	Master	Artist	Title
5201	0225	12851	SPARK PLUG SMITH	New Blue Heaven
"	"	12833	"	Stopped clock blues
5202	0226	12846	SPARK PLUG SMITH	In a shanty in old shanty town
"	"	12845	"	Sweet evening breeze
5203	0227	12842	COOT GRANT	Do it again
"	"	12823	"	Water trough blues
5204	0228	12933	CURLEY WEAVER AND R. WILLIS	Some cold rainy day
"	"	12917	FRED McMULLEN AND RUTH WILLIS	Just can't stand it
5205	0229	12926	BUDDY MOSS	Cold country blues
"	"	12930	FRED McMULLEN AND CURLEY WEAVER	Door stranger blues
5206	0230	12919	RUTH WILLIS	I'm still sloppy drunk
"	"	12920	"	Man of my own
5207	0231	12927	BUDDY MOSS	Prowling woman
"	"	12938	"	When I'm dead and gone
5208	0232	12909	CURLEY WEAVER	Early morning blues
"	"	12910	"	No no blues
5209	0233	12914	FRED McMULLEN	Rolling mama
"	"	12913	"	Wait and listen
5210	0234	12955	THE GEORGIA BROWNS	Who stole de lock
"	"	12954	"	It must have been her
5211	12886	513	MAC AND BOB	I told the stars about you
"	"	12995	"	When it's lamp lightin' time in the valley
5212	12889	12998	ZORA LAYMAN	Seven years with the wrong man
"	"	12997	FRANK LUTHER TRIO	Unwanted children
5213	12890	13018	MARTIN AND ROBERTS	A letter from home sweet home
"	"	13020	"	My Dixie home
5214	12894	13019	MARTIN AND ROBERTS	When it's lamp lightin' time in the valley
"	"	13022	"	My old homestead by the sea
5215	12895	13027	FIDDLIN' DOC ROBERTS TRIO	Carroll County blues
"	"	13028	"	Charleston number one
5216	12898	13055	ZORA LAYMAN	Answer to 21 years
"	"	13056	FRANK LUTHER TRIO	Valley of memories
5217	12899	13107	GENE AUTRY AND JIMMY LONG	If I could bring back my buddy
"	"	13103	"	Cowboy's heaven
5218	12900	12439	PARKER AND DODD	Bringing in the sheaves
"	"	12420	"	Jesus is tenderly calling
5219	0235	12836	SPARK PLUG SMITH	You put that thing on me
"	"	12848	"	Vampire woman
5220	0236	10515	FAMOUS GARLAND JUBILEE SING.	Some day
"	"	10526	"	This wicked race

(To be continued)

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JEMF QUARTERLY

Vol. 6, Part 3

Autumn, 1970

No. 19

CONTENTS

Uncle Dave Macon: 1870 - 1970	93
Letters to the Editor	94
The Johnny Bond Story by Ken Griffis	96
A Preliminary Johnny Bond Discography	102
News from the Friends of the JEMF	106
The Role of the Crazy Water Crystals Company in Promoting Hillbilly Music by Pat Ahrens	107
Works in Progress	109
Gordon Sizemore--A Sketch of His Musical Career by Regina Wells	110
Commercial Music Graphics: #14 by Archie Green	114
From the Archives: "Virginia Finds Her Folk Music" by John Powell (reprinted from <u>Musical Courier</u> , April 23, 1932)	118
Announcing New Publications from the JEMF	124
A Brief List of Material Relating to the White Top Mountain Folk Festival, White Top, Virginia by Joe Hickerson	125
Book Reviews: <u>Sing a Sad Song--The Life of Hank Williams</u> by Roger Williams (reviewed by Jerry Rivers)	126
Bibliographic Notes of Interest	127
JEMF Holdings: Song Folios (Part 10)	128
The Autobiographical Theory Re-Examined by Rod Gruver	129
Lil McClintock's "Don't You Think I'm Santa Claus" by Richard Raichelson	132
The Romeo 5000 Series Numerical (Part 2)	135

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